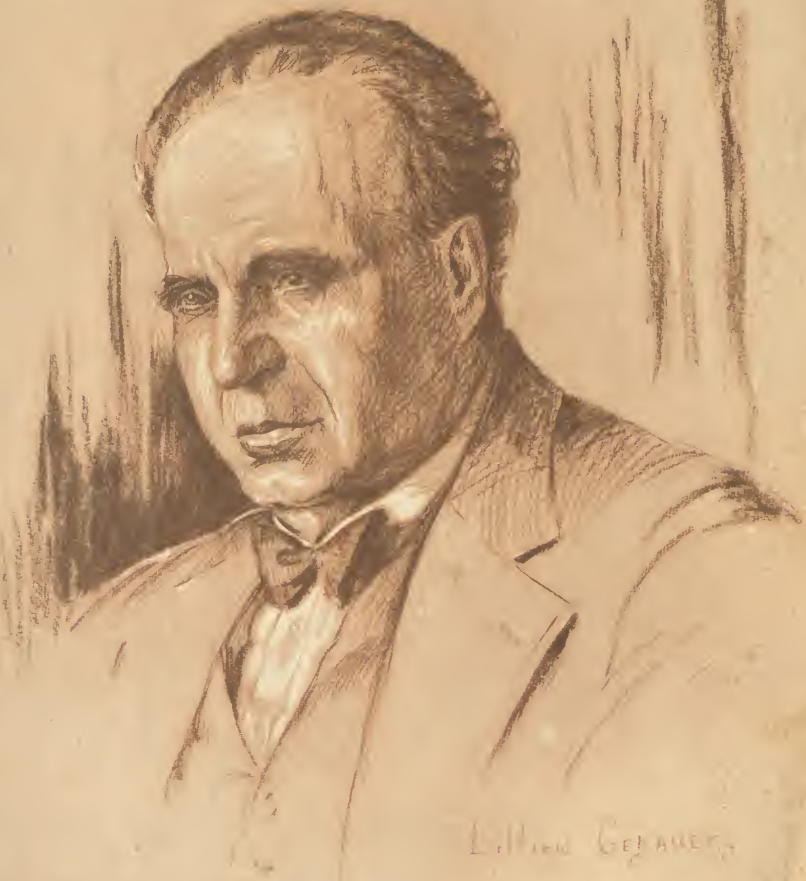


# THE ETUDE

April  
1946

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*music magazine*



PIETRO MASCAGNI



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LAURITZ MELCHIOR, sensational Wagnerian tenor of the Metropolitan Opera Company, recently celebrated his twentieth anniversary with the organization. To commemorate the occasion a gala concert was arranged, in which a number of his colleagues joined Mr. Melchior in singing excerpts from three of the Wagner operas. Following the concert there was a back-stage ceremony, in which all departments of the Metropolitan, from the board of directors to the stage hands, joined in paying tribute to the distinguished tenor.

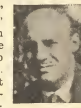
AN INTERNATIONAL music festival will take place in Prague, Czechoslovakia, from May 11 to 31, in commemoration of the fiftieth birthday of the Czech Philharmonic Orchestra. Leonard Bernstein, composer, conductor; Samuel Barber, composer; and Eugene List, pianist, will attend, representing the U.S.

BERNARD ROGERS' opera, "The Warrior," with libretto by Norman Corwin, has won the prizes amounting to \$1,500 in the Alice M. Ditson Fund Contest sponsored in collaboration with Columbia University for a new short opera by an American composer and an American librettist. Under the terms of the contest, the Metropolitan Opera Association holds a year's option on the first performance of the work.

ELIABELE DAVIS, American Negro soprano, will make her grand opera debut this summer, when she sings the title role of "Aida" with the Opera Nacional in Mexico City. Miss Davis, who will be the first of her race to be starred by the Opera Nacional, was invited to take a leading part in Mexico City's gala opera season as a result of her spectacular success last summer in concert appearances in that city.

THE COVENT GARDEN OPERA HOUSE in London, which was closed as a dance hall during the war, reopened on February 18, with a series of programs by the Sadler's Wells Ballet Company. According to latest reports, the first opera season since the start of the war is scheduled to begin in April, when the French Opera Company, composed of leading operatic artists of France, will give a five to six-week season. Plans under the direction of Boosey and Co. are under way, also, for the organization of a new English opera company which will have its permanent home in the opera house.

GEORGE SZELL, the eminent Czech conductor, has been engaged to direct the Cleveland Orchestra, beginning with the new season in October. He succeeds Erich Leinsdorf, who has been the orchestra's conductor for the past three years. Mr. Szell, prior to his coming to this country in 1939, directed opera in Berlin and Prague. He has been conducting at the Metropolitan Opera House in New York, in addition to making numerous appearances as guest conductor of major orchestras. It is likely that he will not be called upon to relinquish entirely his duties with the Metropolitan.



BERNARD ROGERS

THE BALTIMORE SYMPHONY ORCHESTRA, the first municipal symphony orchestra in the United States, observed its thirtieth birthday on February 10, with a gala concert. Baltimoreans who were members of the first night audience on February 11, 1916, were guests of the Baltimore Symphony Association. A feature of the program was the world premiere of "A Peace Overture," by Gustav Strube, who was the first conductor of the orchestra.

THE TWELFTH ANNUAL National Polk Festival will be held in the Music Hall, Cleveland Public Auditorium, May 21 to 25, inclusive. The event this year will be part of Cleveland's Sesquicentennial celebration and will be sponsored jointly by Western Reserve University and The Sesquicentennial Commission.

THE TWENTY-THIRD annual observance of Music Week this year will have as its keynote, "Emphasize the Need for Music in the Post-war World." It will be celebrated from May 5 to 12, as Music Week always begins the first Sunday in May. The 1946 letter of suggestions has been issued, and copies of it may be secured free upon request to the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10.

THE SEVENTH SUCCESSIVE Edgar Sillman Kelley Junior Scholarship Auditions of the National Federation of Music Clubs will this year be open to entrants from the Eastern Region. State auditions are being conducted during April and May, with the final auditions taking place during June. Details may be secured from Miss Erika Evans, Chairman, Cincinnati Conservatory of Music, Cincinnati, Ohio.

COMPOSERS are invited to enter a competition for a new anthem to be added to the Chapel Choir Series. The contest is sponsored by the Chapel Choir Conductors' Guild of Capital University, Columbus, Ohio, and full details may be secured by writing to Mrs. Boyd Henry, Secretary of the Guild, 545 East Lake Street, Lancaster, Ohio.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946, and full details may be secured by writing to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.



## The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

cured free upon request to the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10.

HAROLD SHAPERO, of Newton Center, Massachusetts, is the winner of the second annual George Gershwin Memorial Contest sponsored by B'nai B'rith Victory Lodge of New York City. The award of one thousand dollars was given to Mr. Shapero for his *Serenade in D* for string orchestra. The winner, who is twenty-five years old, in 1941 received the Prix de Rome of the American Academy.

THE NATIONAL ASSOCIATION for American Composers and Conductors observed in February its fourteenth anniversary, with a program of contemporary music representative of some of the leading American composers. Among those whose works were on the program were Erno Dohnanyi, Theodor Kutzer-Hanler, Virgil Thomson, and Philip James.

THE METROPOLITAN OPERA GUILD has been conducting a poll to find out which operas are most popular with radio listeners and 20,000 votes already have been tabulated for two lists of operas. On the first list, "Aida," "Carmen," and "Tosca" headed the group, and on the second list, "Hansel and Gretel," "Der Rosenkavalier," and "Boris Godunoff" were the most popular.

THE RESTORED Colonial city of Williamsburg, Virginia, is to have a resumption of the famous eighteenth century concerts in the Palace of the Royal Governors, which were such a delightful feature of the educational program of that city before the war. As in previous concerts the featured artist will be Ralph Kirkpatrick, harpsichordist, who will be assisted by Alexander Schneider, violinist; Daniel Saidenberg, violoncellist; and Jennie Tourel, mezzo-soprano. The concerts will run from May 13 to May 18.



JENNIE TOUREL

ONE OF THE EXTRAORDINARY outcroppings of World War II is the appearance of "The Töne Orken," a musical play written in English in Vienna, Austria. It is a six page sheet of the format of "PM," giving news of the musical activities of American soldiers in Austria who have the privilege of engaging in musical activities during part of their time. Reports of concerts, opera, tours of glee clubs, and the activities of the boys make very interesting reading. Evidently the men overseas, who have been interested in music, have made it a point to take advantage of this great cultural opportunity.

## The Choir Invisible

DR. KARL RIEDEL, for the last twenty-four years a conductor at the Metropolitan Opera House in New York, died in that city on February 2.

SIR HUGH ALLEN, professor of music at Oxford University, and president of the Royal College of Organists, died in Oxford, England, on February 20, at the age of seventy-six.

RUDOLF KAREL, composer, professor at the Prague Conservatoire, and member of the Czechoslovak Academy of Arts and Sciences, died on March 6, 1946.

ANTHUR TURBS, for almost forty years dramatic and music critic of The Philadelphia Evening Bulletin, died January 28, in Philadelphia, at the age of seventy-eight.

JEANETTE THURBER, distinguished patron of music in a past generation, died in Bronxville, New York, on January 2, at the age of ninety-four.

G. AUSTIN MILES, author or composer of around 3,000 hymns and gospel songs, died in Philadelphia on March 10.

## Competitions

A CASH AWARD of one thousand dollars is the prize announced by the E. Robert Schmitz School of Piano, San Francisco, in connection with the creation of The Debussy Prize for Pianists, donated by Mrs. William Plügfelder of Garden City, Long Island, New York. The award will be made in September, 1946, to the contestant showing the highest musical attainment in the presentation of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Secretary, The Debussy Prize for Pianists, 3508 Clay Street, San Francisco 18, California.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.



GEORGE SZELL



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LITERALLY thousands of young musicians located all over the world have written to THE ETUDE from time to time, asking advice as to their careers. This has presented us with a very serious responsibility, as we have been most anxious to give practical, useful, and inspiring counsel when possible, but we have always realized that since it is not feasible to know more than a few of the particulars of cases that have been stated to us by correspondence, we may err at times in our judgment.

From the vast number of letters we have received, one conclusion has been derived. Life happiness depends very largely upon doing the work for which one, by natural gifts, training, and inclination, is best fitted. Ambition, ideals, and hard work, however, have carried many, who apparently have had insuperable limitations, to fine careers. Right here we could give you a list of scores of eminent men in all callings who have had obstacles and yet have surmounted them by determination, industry, and inherent gifts. Without the gifts, however, others who have "worked their heads off" in some musical field have failed miserably. These same failures might have been very happy and successful music workers in some other musical endeavor. It is one of the hardest things in the world to make one's vanity behave and to adapt one's self to the things which he can do well, rather than to pout about the things one might have done if cruel Fate had not determined otherwise.

Ambitious young friends, with only the most meager preparation, write in to us: "I am sixteen (seventeen, eighteen or nineteen) years of age. I am in school (college, business) and have only one hour a day to practice. How long will it take me to become a virtuoso pianist?" What can one tell them? The chances do not look promising, yet anything can happen. Once, years ago, when we were actively engaged in teaching piano, a genial old gentleman, who explained that his calling was that of making copper pots and boilers, brought his son to us with the admission that despite much effort he had failed to make the boy a good copper hammer. The boy, alas, insisted upon being a pianist. Despite his calloused hands he played fairly well. He was persuaded that he at first would have to make a living and that therefore it was desirable to prepare himself for the career of a teacher, while studying to be a virtuoso. He worked with incessant zeal and after a time built up a fair repertoire, including several concertos. He became a very successful teacher and pianist, serving for some years as President of the New York City Music Teachers

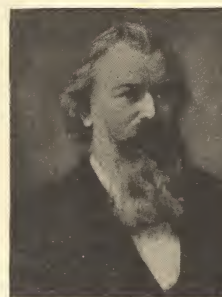
## Finding the Right Place

### EACH IN HIS OWN GOOD TIME

A million stars are in the sky;  
A million planets plunge and die;  
A million million men are sped;  
A million million wail ahead.  
Each plays his part and has his day—  
What but the World's all right, I say.

### "The World of All Right." Stanza 3

From "Hymns of a Healing Place,"  
by Robert Service. Reprinted by permission  
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JOHANNES BRAHMS



CARL BOISM

man is a man in just the right place, doing his best and giving the full equivalent of what he receives."

"Placing people in an organization so that they shall do the work for which by talent, training, and interest they are best fitted is an obviously right and efficient thing to do, but it requires much managerial effort and is a time consuming process. Moreover, right organization is not static; people should be continually encouraged to widen their interests and expand their skills, and that should result in appropriately enlarged responsibilities. On the other hand, great care must be taken that responsibility shall not be beyond capacity. The results may be truly tragic for the individual if he is given duties that are beyond his ability, and are usually very unsatisfactory to those with whom he is associated. But in spite of its difficulties and the impossibility of its full attainment, that happy condition in which everyone gives the service for which he is best fitted is abundantly worth striving for, because to have work which interests one, is worth doing, and challenges but does not exceed one's capacity, is certainly one of the major durable satisfactions of life."

In other words, happiness in any kind of work is in doing that for which one is best fitted. This thought has wide implications which must affect the order of tomorrow's society. Much of the labor trouble of today lies in the failure to recognize, and properly reward individuals for the quantity and quality of work performed, rather than insistence upon an equal wage scale for large groups of individuals composed of persons whose ability,







# Three Contemporary English Composers

by Edward Saville-West

Well-Known British Author, Journalist, and Music Critic. His Publications Include "Piano Quintet," "The Ruin," "Sun in Capricorn."

**A**PART from Dr. Ralph Vaughan Williams—the Mr. Gladstone of modern British music—and Sir Arnold Bax, whose work is as far behind the times as that of Strauss, and must appear to almost any foreigner in the light of an impressive eccentricity, there are three English composers who today seem to stand high above any others: William Walton, Michael Tippett, and Benjamin Britten. Since they do not stand together, they must be considered in isolation; and—so as not to be invidious—I will take them in order of age.

William Walton belongs to a type of artist rare among composers: the perfectionist. In love with all that is most difficult, he aims high—or low. In either case he has scored bulls' eyes, but since he is tormented by the fear of falling, even for a moment, below his standard, his rate of production has been, and is likely to remain, slow. This slowness, this extreme care, has brought a late maturity. At every stage in his development, Walton has resisted every element in his style, rejecting what has failed to serve its purpose. For Walton the masterpiece is not merely the goal, it is the *sine qua non* of his existence as a composer.

He is not an intellectual composer: on the one hand his imagination is lyrical, on the other dramatic; sometimes the two combine, as in the Symphony, but

his most successful works are, I think, single in aim. The effect, in either case, is highly oblique. Walton is always an exciting composer; his music never gives one mild pleasure; though in no other way does he seem un-English in the emotional make-up of his music. Melancholy, energetic, witty, and ruthless, it has none of the good nature which is a peculiarity of some of the best English art.

## Some Early Works

The influence of the English model school survives in the Piano Quartet, no doubt the best of Walton's early works. The energy is already present here, and the gift of sinewy melody. But after this "Les Six," and above all Stravinsky, came to alter Walton's attitude to harmony and the distribution of rhythmic emphasis. These features appear first, and at their most obvious, in the witty *Facade* Suites, and in the Overture, *Portsmouth Point*, these are the seeds of a complete, if still rather small and superficial, masterpiece. The perfectionist is already plainly at work, and if I were asked to justify this description of Walton, I could not do better than point to a tiny piece in the *Facade* category, but of later date: the orchestral miniature entitled *Siesta*, which combines wit and melancholy in a musical texture as subtle and coxing as that of a Chopin Mazurka.

If Walton had been content to capitalize the music of the *Facade* period, he would never have risen above the level of, say, Georges Auric. Luckily, the secret violence of a temperament which is the main-spring of his music drove him right away from the sweetness and facility of the *Diaghilev* world into the cool, serene, yet nostalgic style of the Viola Concerto. It was a return to romanticism, a declaration of faith in the sublimity of deep feeling which was of crucial importance to art at the time. With this concerto Walton achieved European stature. The Symphony and *Belshazzar's Feast* increased his reputation, partly through the sadistic power they displayed, but more genuinely through the sad beauty of the slow movement of the symphony, one of the composer's highest flights.

Since then Walton has not looked back, but the war has held his highest gifts in suspense. Intransigent as ever, he has refused to take a middle course. The unfortunate *Scapino* showed how unsteady he was to the *oeuvre de circonstance*, and the Violin Concerto, though opening in a fine and haunting as the best of the Viola Concerto, is ultimately unsatisfactory because the original, intimate inspiration proved incompatible with Walton's desire to provide the soloist with opportunities for virtuosic display. The result is an unsteady, rather vulgar work, rendered the more uneasy by a disposition to sit down in the middle of the movements.

What now? As an unwilling slave of the films, Walton has shown how tellingly he can "deliver the goods." But even the excellent music for "Hercules" showed none of this composer's most valuable qualities. At present he is at work on a String Quartet—a necessary discipline which, we must hope and believe, will restore to us the composer of the Viola Concerto



BENJAMIN BRITTEN

in all the splendor of his absorbing, impassioned, far-flung melody.

The second composer, in order of age, is of a very different kind from William Walton. Michael Tippett whose work is of inverse importance to its size, is above all a musician of powerful and ingenious intellect. Of Cornish extraction, he unites an uncompromising musical personality with a strong preference for counterpoint. Tippett is a considerable scholar, deeply versed in the polyphonic style of the sixteenth century; his music has something of Hindemith, perhaps more of Busoni. Compared with Walton and Benjamin Britten, Michael Tippett has, perhaps, more chance of proving a seminal influence on the future of British music. Walton manipulates a style of which he seems likely to be the last exponent; Britten's is too personal, too speaking, too footloose, too brazen, too salient to anybody wishing to take it by storm. Tippett's, on the other hand, is an encyclopedia of inevitable features.

## A Deeply Original Composer

By this I intend no denigration; on the contrary, I consider Tippett a deeply original composer, but his originality consists, to some extent, in a rediscovery of forgotten inventions. He has it in him to become the theoretician of a new English school; but as a composer he will always be more than that, because the relatively small body of his work bears sufficient witness to an imagination of unusual depth and energy. *Chrestis*; two String Quartets; a cantata, "Boyhood's Orchestra"; and an oratorio, "Child of Our Time." Michael Tippett has been, and remains, as slow and anxious a worker as William Walton. Moreover, his music has neither the brilliant surface of Walton's nor the absolute naturalness. (Continued on Page 190)

**S**OME TIME before the first World War I attended one of the small opera houses in Rome to see a performance of Mascagni's "Iris." I remember that evening well and recall that the performance took place not in the big opera house, the Teatro Costanzi, but in one of the small and extremely popular opera houses in which the average citizen could get good music for little money. Good music—that meant in the first line a tenor with a fulminant high C.

I think the name of the theater was Teatro Quirino, near Fontana Trevi. There was always a somewhat tense atmosphere in any of those theaters; there were good singers, a fine conductor, a small but technically excellent orchestra, and the air was filled with the arguments of the passionately participating Italians whose divided loyalties would more often than not end in violent cheers and cat-calls, in tears and delirium—just as they might at an American football game.

## Enters Mascagni

All of a sudden all the lights were turned up—the hall became completely silent—and led by the dignitaries of the opera house the composer of "Iris" took his seat in the first row. After a short interruption the performance was resumed and at the end of the act an enthusiastic ovation was given to the master who accepted it with dignified humility. That was no isolated instance, but it was typical of the popularity which Mascagni enjoyed in Italian music and art circles. Whenever he would enter a theater—as spectator or as conductor—the entire audience would rise spontaneously just as if the King, or later, as if the "Duce" had entered the theater.

Mascagni has frequently been called a tragic or enigmatic figure. It is tragic indeed—even unique in musical history—that a composer reaches the highest point of fame and applause with his very first work—and that no lasting success was achieved with any later operatic work, though the composer himself tried, again and again, his best to overcome the clearly felt indifference of the public.

However, Mascagni did not consider himself a tragic figure—other than possibly in the last years of his long life; he was convinced of his cultural mission, of his musical genius. He was no man affecting genius, but he felt himself on the same level with Wagner, and he resented deeply any comparison with Leoncavallo, whose "Pagliacci" was the unalterable twin of the routine opera night with "Cavalleria." He had nothing but shameful contempt for that man who was nothing in the patronage of the German emperor, Wilhelm II, and whom he never considered his equal.

Mascagni was never discouraged by failure. All he said was: "It is a pity I did not write 'Cavalleria' first. I was crowned before I became 'King.'" He had no doubt that, in his later years, he became king in the realm of music.

## The Tragedy of Poverty

When Mascagni, eighty-one years of age, died on August second, 1945, in the poverty and misery of war-stricken Rome, he had lost all of his earthly possessions. His money gone, he had been permitted by the occupation authorities to live with his wife in a small hotel. He wept when he recalled that, at one time, ninety-six opera houses all over the world, were simultaneously performing "Cavalleria Rusticana." Actually he had been forgotten, not his "Cavalleria," but all his later works—and particularly forgotten was the fact of his still being alive. Whoever forgot his name as that of a living composer, was stared at with unbelieving eyes—just as though he had said: "I had lunch today with Meyerbeer."

To give a short sketch of his biographical facts: Mascagni was born in 1853 in the Tuscan seaport town of Livorno (Leghorn), and the inhabitants of that town never failed to claim the composer as one of their greatest sons. His father was a baker who had no understanding for the boy's musical ambition, but his kindhearted uncle Stefano took care of his early musical education. A Leghorn nobleman, Baron de Lardani who had heard one of his compositions, offered to subsidize Mascagni's further education and sent him to the Conservatory at Milan. There he became one of the famous quartette of whom Puccini was also a member. The young musician did not like the regu-



PIETRO MASCAGNI

# Pietro Mascagni—A Tragic Figure?

by Dr. Waldemar Schweisheimer

lar studies at the Conservatory, so he decided to leave Milan, and with a traveling opera company he worked his way through the small Italian towns and villages and to early marriage.

## The Big Opportunity

Then came the big opportunity, and Mascagni who was just twenty-six years of age, had both the luck to catch the right moment and the genius to synthesize passion into a form which moved the hearts of music lovers all over the world. The whole story of "Cavalleria" actually sounds like a fairy tale, like a made-up Hollywood movie story. By chance the young conductor of the four-man itinerant opera company heard of a competition by the music publishing house of Sonzogno at Milan, for a one act opera. The winner was to be produced in Rome, free of expense to the composer.

In eight hectic days and nights Mascagni wrote "Cavalleria Rusticana," that passion filled tale of love, jealousy, and murder in front of a Sicilian church on Easter Sunday. Mascagni talked things over with his friends Targioni and Manassei, but he was so eager to begin immediately with the composition that they had to send him each new finished scene of the libretto by mail while he was working on those he had already in hand.

The opera won the prize in March, 1890. At the publisher's request Mascagni journeyed from Sicily to Rome, on money borrowed from a friend. Two months later "Cavalleria" was produced at the Teatro Costanzi in Rome, and the vigor and volcano-like force of the opera, its spontaneity and sincerity, carried away the public of the first night. It was a phenomenal success, never equaled by any other opera in history. The Italian music lovers made an uproar such as that famous opera house had never seen before. Over night Mascagni was an Italian celebrity, and in a few days "Cavalleria" started its triumphal procession over the opera theaters of the world—a procession which still continues. Since 1890 the opera has been performed in

Italy alone more than fourteen thousand times.

"Cavalleria" gives the opera goers and music listeners of our time the same thrill and the same happiness through its beautiful melodies as it did to its admirers more than half a century ago. There is a sardonic word of Gounod about Richard Wagner's operas: "I agree—certainly there are delightful moments in Wagner's operas, but awful quarters of an hour" (*Il y a des délicieux moments, mais des fâcheux quarts d'heure*). This surely cannot be said of that short but inspired music drama, for each second of it is instilled with tension.

## "Verdi's Successor"

With this one first night Mascagni became a world figure; he was the acknowledged leader of Italian music and was acclaimed as Verdi's successor. The Italian King made him a Chevalier of the Order of the Crown of Italy. Sibelius in later years acclaimed Mascagni "a splendid composer, the musical embodiment of passion." True, Verdi did not recognize immediately the value of "Cavalleria." When Boito was playing "Cavalleria" to Verdi, the old maestro impatiently interrupted Boito with the disdainful words: "Enough, dear friend, enough! I have already understood." But five years later Verdi praised the Music of "Guiglielmo Ratcliff."

Mascagni was Director of the Liceo Rossini of Pesaro—a position he liked very much. His tour of the United States in 1903 was badly managed, a disappointment to composer, orchestra, singers, and public.

"Cavalleria" was the first realistic, common-life music drama; it started the *Verismo*—a form of short opera that wanted to show human passions in the true (terro) light of everyday life, not in the idealistic shine of heroic opera. A long series of operas, including fourteen at least, was produced by Mascagni who felt deeply the obligation which went with combining his name with that of Verdi. Few people outside of Italy will have had an opportunity of having heard all or most of them—and none of those



WILLIAM WALTON

By Irish Information Service

"FORWARD MARCH WITH MUSIC"

THE ETUDE

APRIL, 1946

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opera has lasting success. Quite a few of Mascagni's later operas have reached the American stage.

After "Cavalleria" Mascagni wrote "L'Amico Fritz" which was based on a novel of Erkmann-Chatrian. Then came in quick succession "I Rantzau", the gloomy "Guglielmo Ratcliff," "Silvano," a failure from the beginning, and "Zanetto." There was "Trio," a three-act opera on a Japanese theme and produced twice (1906 and 1928) at the Metropolitan Opera House in New York, with the famous *Inno del Sole* (Hymn to the Sun). "Le Maschere" was produced simultaneously in seven of the chief opera theaters of Italy, this fact being in itself a record, but the opera was a total fiasco. "Il Piccolo Marat" (Rome 1921) was called a "democratic opera" probably because its content described scenes of the French Revolution in a rather stormy manner. At the age of seventy, he composed "Nerone" which had a local external success, engineered by his Fascist friends, but sinking down quickly like a straw-firm.

Mascagni wrote very little important music other than opera although he was always flirting with the idea of writing a symphony—"when my inspiration gives out." He may have remembered that his first composition, long before "Cavalleria" was a Symphony in C minor.

Mascagni actually was not more interested in politics than any other Italian. He was much artistically a prominent spectacle of Fascist Italy, though he never seems to have invited these particular honors. In 1926, he was appointed Maestro Toscanini's successor as director of Italy's most famous opera house, Milan's La Scala. Though this was probably a political appointment, his conductors were widely acclaimed, but he was content to be only Toscanini's assistant conductor of Italian opera. Even in his later years he never tired of wielding the baton. He liked to conduct his own operas, and he had plenty of opportunity to do that, but he was very much against conducting "Cavalleria," which he simply could not endure any longer. Even during the eighth decade of his life, he continued to conduct wherever he was called upon, until the breakdown of Fascism in 1945. Finally his own death imposed silence on the composer of the immortal *Intermezzo*.

## The Little Touch of God's Finger

(Continued from Page 185)

people in the elementary steps of art appreciation. But once they have learned to appreciate art and to use their voices—what then? Nowhere do they find the chance for secure, unhurried artistic development. Either they are forced into premature display, or they accept less artistic but very well paid engagements in radio, in clubs, in the movies.

"The situation is surely a serious one. With a European development impossible today, and with no opportunity for any development here, it is not too much to say that our artistic standards have a life expectancy no longer than that of the present group of mature artists. When today's 'great ones' are no longer able to perform, our art will depend on the newest conservatory graduates."

"Something must be done about it, and I have no hesitation whatever in inviting the music-loving public to cooperate in doing it. Congressmen and senators, state and municipal officials, community groups and clubs, national federations and organizations should be made aware that there is a post-war problem in art. Our need is, not for conservatories and instruction, but for opportunities for developing the talent we already have. We need, perhaps, a federal Ministry of Education and Culture that would put the things of the spirit on an equal footing with commerce and transportation. We need, not one opera house with a brief season, but many opera houses with ten-month seasons. Certainly, experiments of this kind have been made—notably the City Center in New York—but they are too few and their seasons are too brief for them

to rank as anything more than playful experiments. We need adequate facilities for rehearsal and study; for the all-important task of rubbing off corners in actual practice on a stage. We need security for our young performers. We need the kind of opera that can be offered to the public at admission-fees which everybody can pay. We need proper tools for good craftsmanship. Even at the Metropolitan, the stage sets are in a sorry state of debility and disappear; and there is no rehearsal stage at all. Rehearsals are conducted in

little offices, where the very lack of space makes it impossible to prepare adequately for stage motions and stage gestures. We need resources to assure adequate rehearsal by "we I do not mean the Metropolitan—although that organization has all these needs—but the nation. If America is to develop its gifted young singers, performers, and composers as artists, it must give thought to the situation in which they find themselves. The touch of God's finger, which is art, deserves at least a minimum of man's care!"

## Pink Slips, Prizes and Perfection

by Virginia Tupper

WHEN I WENT to school, we children were inducted to study by weekly certificates. The white certificates were given for average work, the pink certificates were honor, and glory. The proud pupil who had the greatest number of pink certificates received a prize.

All private teachers find the missed lessons their cross and trial. Sickness is a good reason for absence; however, many lessons are lost for trivial reasons, and it is these which really ruin the teacher's day and are a financial loss. No matter how many rules, understandings, lectures and so forth, the pocket note is very sensitive, and the parent has a rooted objection to paying for lessons not received. The public is sometimes very slow to appreciate the teacher's viewpoint. Any argument about money means that, save in exceptional cases, the teacher usually comes out the loser. If the disputed fee is paid, the pupil soon goes to another teacher. If she does not get her just pay, she feels injured, and her disposition suffers.

Thinking of this very real problem I decided to tie the pink certificates and am gratified to find that it too for marks. They like prizes; even a small prize is a goal to work for.

receives ten for her mark; this has made for good attendance in bad weather; whereas before, rainy afternoons meant that the teacher had much leisure time on her hands.

Some days as many as three prizes are given to the good pupils, so it is necessary to find prizes that are cheap. Children are easily pleased; and the Ten Cent store has a great variety of pins, books, puzzles, games, and so forth.

For better prizes at recitals when the teacher would honor the winner of the highest marks, musical pins, little busts of composers and pictures make splendid prizes. These may be secured through the publishers of THE ETUDE.

Scales and studies are generally neglected; to encourage the child in practicing these, they receive grades, A, B, or C. A more explicit marking is very difficult because some pupils are so much more talented than others. What is poor for a smart child is good for the slow, and struggling pupil.

Today's children have so many interests to pull them away from music, that the teacher who wants progress must be on her toes to keep them interested.

Boys make excellent pupils, and they are just as keen for prizes as girls. For some reason, though, in

Even if Dr. Egon Petri had never chosen to pursue his eminent career as virtuoso and teacher, he would still furnish material for an absorbing article of music. Born into a family of distinguished musicians, Dr. Petri was (literally) brought up to be a pianist. That other spend years trying to acquire (if ever they do acquire it). His father, a citizen of The Netherlands, was a celebrated pianist, who was (literally) brought up to be a pianist. Thus, the boy's earliest memories of home were intimately associated with great notes of great music.

Dr. Petri has often been approached for "personal recollections" of Brahms. "It is easy for me to give them," he responds. "To me—was perhaps five at the time—Brahms was just another 'Uncle,' with a long beard, a jolly manner, and the delightful habit of giving me candy." It was at the candy-giving period of his life that Dr. Petri first came into contact with the world's estimate of greatness. Brahms handed him a piece of marzipan: the child carried it joyously toward his mouth, but his father stopped him. That particular bit of candy was not to be eaten: It was to be treasured for time to come, because Brahms had bestowed it. The little Egon pondered over that.

At five, Dr. Petri began the study of the violin, first with his mother and then under his father, and two years later, the piano, continuing both up to the present time. At about that period, a discussion took place as to the boy's general education. Mme. Schumann strongly advised sending him to the Gymnasium to pursue classical studies, on the theory that so markedly gifted a child would have no need for Latin, Greek, and science. Brahms took the opposite view. "Let the boy learn what he can," said Brahms; "one can never tell when it will prove useful." Brahms' counsel prevailed, and the lad was given a thorough general education, the possession of which he has never regretted. In Dr. Petri's own words, knowing things he has never learned him.

At eleven, he became involved in an interesting exchange system. Teresa Carreño sent her son to study the violin with Dr. Petri's mother and accepted little Egon as a piano pupil of her own. What he chiefly recalls of Mme. Carreño's teaching is that she counseled him to hold his hands of the keyboard, "as if there were a glass of water set on top of them, which must not be spilled." After a period at other teachers, he began his professional career at the age of eighteen, as second violinist in his father's quartet, and, at the same time, a sort of professional career as unpaid substitute to whatever member of the Dresden Opera Orchestra happened to want a free evening. Here he sat in the row behind his father, among the violinists, and followed Hans Richter's advice that he learn other instruments (chiefly French horn and organ). At twenty, he attended Ferruccio Busoni's master class at Weimar, played the violin to Busoni's piano, and developed an enthusiasm for Busoni that finally sent him to the piano for his career.

Dr. Petri began his pianistic activities in Holland, and laid the foundations of a reputation that was soon to earn him calls from Germany, England, Switzerland, Poland, Russia, and the United States, both as virtuoso and teacher. Dr. Petri has

## A Conference with

# Know Your Instrument!

Egon Petri

Internationally Renowned Pianist and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

served as professor of piano at the Manchester Royal College of Music, the Basle Conservatory, the Berlin Hochschule, Mills College, and of Cornell University where he is now established as Pianist in Residence.

One further bit of Dr. Petri's personal recollections must be reported, even if the risk of delaying his counsel on piano playing. A few years ago, an edition of Tchaikovsky's journals was in preparation, and the editor found therein an item which he could not understand. It read: "I had a conversation with Mme. Petri." Why a call? The editor wrote to Dr. Petri, who immediately recalled an unusual custom of his mother's. Mme.

Petri would ask at every musical celebrity who visited her home that he leave with her a coin, of any denomination, and his autograph. Later, she had the coins sewed on one side, and engraved with a replica of the autograph of the coin's donor. The coins were then mounted on a chain, and the collection grew to well over a hundred items, each "signed" with the autograph of Liszt, Grieg, Brahms, Clara Schumann, and so on. Naturally, the coins reflected the great one's sense of humor. Liszt presented a gold coin—Brahms, a copper in the fall of the conference, Dr. Petri outlines for his Enthus readers, some of his views on an approach to keyboard security.

COMPLETE music-making is a sort of heaven, properly approached through three outer circles. First there is the music itself, the printed notes, to be brought to life through sound. In second place, there is the instrument upon which the sounds of the music are made. And in third place, there is the person who draws forth the sounds from the instrument. Now, it seems to me that far too much stress is laid upon the person and the emotional values of the music, and too little upon the instrument as such. And in speaking of the instrument, I mean, not its mechanical structure, but the way it functions—properties which the performer should understand if he is to draw the best results from it.

As concerns the printed music, the best source of forming the concepts that will shape its ultimate weight or arm weight. He thinks in terms of what performance is, quite simply, the composer himself.

The teacher's task begins when his pupil enters the room with a new "piece" under his arm. If the work has been "revised" or "edited," the teacher encounters the labor of clearing away the "edited" obstructions that stand between the composer and the pupil. Why are "editors" (I call them "Add-tors") so fearful of leaving students alone with the composer? The most sensible thing, of course, is to allow anyone who is capable of playing at all, to play exactly and precisely what the composer wished played. If he indicated his wishes, leave them as he marked them! If he did not, then it is doubtless an opening for controversy—but an "editor" is hardly the one to do it. To the happiest and most successful teacher, the thing is to work from the unedited U-text, and I rejoice to observe an ever-growing interest in this country, in securing U-texts. Where the U-text

is not available, however, the next best thing is to study from an edition that has been a little tampered with as possible. Thus, for Bach, I recommend first, the publications of the Bach Gesellschaft; in second place, the fine edition of Donald Tovey. For Beethoven, the U-text, or the Tovey edition. I do not recommend the von Bülow edition—unless the student is more enamored of von Bülow than with Beethoven. The best picture of the composer's intention is mirrored in the clearest copy of what he wrote. So much for the music.

"As for the instrument (in this case, the piano), almost no one seems to give it a thought! Ask even an excellent pupil just how a forte is achieved and, after a moment of bewildered thought, he will probably tell you that he achieves it through the release of body weight or arm weight. He thinks in terms of what he should do; not in terms of what the piano should be doing to. Now, the interesting thing is that, by understanding what should be done to the piano, one can greatly clarify one's playing. 'Touch' or 'pressure' is rooted in the action of the piano (which the player himself causes to act). It is so rooted, whether one knows it or not. The difference is that, by knowing, one can help oneself toward a better making of music.

## Producing the Piano Tone

"A forte tone, then, should not first be thought of in terms of 'arm weight,' but in terms of imparting great speed to putting down the key (a piano produces fortes without any arms). Thus, arm positions (or gyrations) have nothing to do with forte tone. All that needs to be done is to send the key down fast. If the key is put down too slowly, the hammer doesn't touch the string, and no tone results. (Try it sometime and see for yourself!) When the key is put down at the slowest speed to produce tone at all, a pianissimo results—quite regardless of 'touch' effects."

"In learning to know one's instrument, one discovers that the key performs two separate actions—(1) it throws the hammer against the string to make tone; and (2) it pushes up the damper to allow the tone to vibrate, thus determining its duration. Thus, the percussive act (Number 1) which makes tone, is in the nature of a staccato—it takes only a fraction of a second. Once the key is sent up, the hammer does the work, you have no further control over the tone. The tone has been made and nothing can change it. What you are able to control is its duration, or prolongation. For that reason, all those poetic-looking manipulations of arms and fingers after the (Continued on Page 235)

## Virginia Tupper's Piano Studio

PUPIL'S WEEKLY CERTIFICATE

Pupil	PUPIL'S WEEKLY CERTIFICATE	
	WEATHER	TOTAL
FIRST LESSON		
ATTENDANCE	Fair	Rain
TECHNIC		
SECOND LESSON		
ATTENDANCE	Fair	Rain
TECHNIC		
		TOTAL
Week Ending Date		Teacher.

The pupil must be perfect in attendance for eight consecutive lessons. If but five minutes late, she has to start all over again next time to work for the reward. If it is raining, the pupil who appears on time

most classes boys are in the minority.

We all, whether six or sixty, work for a goal. The pink certificate has helped me in having better attendance, and better lessons. May it help others also.

DE EGON PETRI



# Radio Programs for Enjoyment and Education by Alfred Lindsay Morgan

THE TRUE music lover, as we see it, is one who is humble as well as adventurous in spirit; he is not content to turn on his radio day after day and trust to luck to hear some music that will appeal. He wants not only to hear the best in music but also to know something about music, and he usually supplements his listening with some good reading. A lot of information about music and its composers is heard over the airways yearly, but it is only in those programs planned to educate the listener, as well as to entertain him, that one gets the type of information which definitely enhances the listener's interests and develops his faculties of appreciation. "The Story of Music," a feature of the NBC University of the Air (heard Thursdays over the NBC network—11:30 to 12 midnight) and "Gateways to Music," the Tuesday broadcast of the American School of the Air (Columbia network—5:00 to 5:30 P.M.) are programs which provide the inquiring music lover with the type of information, as well as the type of entertainment, that he needs. There are some folks who remain shy of programs which are educationally planned. But the wise music lover will not pass up these because he sees "Education" with a capital E in connection with them; it is our contention that "Entertainment" with a capital E should be applied to these programs also. So successful has been the "Gateways to Music" series in past years, and so many adults have written in that they wished the time was different from the early morning one employed in the past, that the Columbia Broadcasting System has changed the time this year to late afternoon. This was definitely with adult listeners as well as children in mind.

Behind the NBC University of the Air musical series is the idea to serve both the listener who desires to enlarge his knowledge of the music and the casual listener who may tune in to a program at any time during the series. This year these programs are devoted to form in music. Form is of course the pattern of composition in which the composer casts his ideas. It is quite as important to him as a dress pattern is to a housewife who creates her own costumes. Since broadcasts are by and large entertainment of the moment, apt to be forgotten in time, the need for a more permanent record of such programs as these has resulted in both the NBC University and the CBS American School of the Air's primative booklets that are of considerable value to the listener as well as the teacher. These booklets may be procured by any interested listener to either program at the nominal price of twenty-five cents a copy.

One of the features in these booklets is by no means dry reading; it is just the sort of thing that the true music lover wants to supplement his listening. The information appertains to the programs of the two series mainly, but in some cases it serves the listener much farther. Of particular value is the NBC University of the Air booklet with its recommended series of books and the record lists.

It might be well to take up one aspect of form as we find it in the NBC University booklet. The first form discussed is the canon. Now let us quote from the notes, as lucidly written by Gilbert Chase; he says, in part: "Canon and fugue share the doubtful honor of being popularly regarded as the most severe and forbidding types of music. Actually, the canon should rather be looked upon as the most democratic of



IAN PERCEE

musical forms, for it is equally at home in all company. . . . The *Three Blind Mice* is an example of a circular canon. . . . This illustration serves very well; anyone knows how a group would get together and sing *Three Blind Mice*—or, if they do not, they should. And, in this case, we recommend turning to Mr. Chase's notes. If you have heard the fugues of Bach from time to time on various radio programs and are really curious about this form of music, Mr. Chase will elucidate in a way which will help you enjoy the more subsequent performances of such favorite works. Looking over Mr. Chase's booklet which deals with almost every aspect of music, we feel certain that it will serve the interests of all true music lovers in a most gratifying way. Mr. Chase is not dull or dry, and he does not make you think of a teacher lecturing about a subject. These are the facts, the simple facts, we feel he says, and he provides them simply and concisely.

During April, the planned programs of the NBC University of the Air "Story of Music" are announced as Overtures (Part II) (April 4), the Suite (Part II) (April 11), the Symphony (Part II) (April 18), and the Concerto (Part II) (April 25). Since the musical part to be broadcasted is planned only a few weeks prior to broadcast, we cannot give the interested reader the type of information he ought to have. For we feel justified in looking back on a couple of earlier broadcasts—one in particular in December in which the form discussed and demonstrated was the Concerto. This universally beloved musical form is one



RADIO

"FORWARD MARCH WITH MUSIC"

that usually exploits a soloist against a body of other instruments. To describe the concerto as a composition for a solo instrument with orchestra, says Mr. Chase, is correct as far as it goes, but it is a little bit like saying that a house is a building with four walls and a roof. "We still know nothing about its actual design or structure, nor about the relation of one unit to another." Some folks are content to accept a house as an abode for living and hardly take into consideration how it was made nor the usefulness of its design or structure. In like manner, some music lovers are content to accept a musical composition and not feel any curiosity regarding its structure or form. Knowing something about these things does a great deal, however, to enhance one's enjoyment of a work that we feel music lovers should seek out information. And what better way can the radio listener learn information than by such programs as we are discussing?

In the Concerto broadcast in December, three aspects of concerto writing were discussed. These were the old concerto grosso form, in which a group of solo instruments were pitted against a larger background, the concerto type of composition in which one soloist was featured, and the soloist concerto. The musical illustrations for that broadcast were genuine treats—a movement from a Vivaldi "Concerto Grosso," a movement from a Mozart "Sinfonia Concertante," and a movement from the Fourth Piano Concerto by Beethoven.

Well remembered is the program of February 21 dealing with the Psalm, which, as Mr. Chase points out, has been the closest musical form to the masses of people throughout the ages. From the early days of the synagogue and the Christian church it has held a strong position. The artists for that evening were Winifred Munn (soprano), the Columbia orchestra, under the expert direction of Dr. Frank Black. Two a cappella works opened the program, Palestrina's beautiful and moving *Exultate Te, Domine* and Le Jeune's exquisite setting of Psalm 114. Two parts of Handel's Anthem IV, the *Introduction* for orchestra and *O Sing Unto the Lord*, for chorus and soloist with orchestra, completed the broadcast.

Turning to Columbia's category of "Music" program for April, we find the first broadcast—April 2—plans for April, we find the first broadcast—April 2—to feature the Band and Chorus of the United States School of Music. On April 9, the title of the broadcast is "Saludos Americanos"; this program, of course, will be one of Latin-American music and will presumably come from Argentina since it is announced to be conducted by the Argentine composer Terig Tuck, music director of the Columbia Broadcasting System's Latin-American network. The Easter Season will be celebrated in the program of April 16. Among the compositions scheduled to be heard is a lovely old Finnish carol, dating from 1584, called *The World Itself Keeps Easter Day*. The broadcast of April 23 is a request program, since it is the final program of "Gateways to Music" for the year.

The booklet of the American School of the Air is especially designed to serve the young people. It does not have the permanency of value to be found in the NBC University booklet nor the adult appeal. It covers the five weekly programs of the American School of the Air: "The Story of America" (Mondays), "Gateways to Music" (Tuesdays), "March of Science" (Wednesdays), "This Living World" (Thursdays), and "Tales from Far and Near" (Fridays). Its value to the parent whose child has tuned in any of these subjects of considerable interest will lie in the recommended reading given at the end of each subject section. If a parent desires to stimulate and provoke further interest in a child in a given subject that parent will do well to urge the child to procure some of the books recommended from his local library, or better still, if he can afford them, buy them for his own library.

Of all the notable broadcasts of this past season, none stands out in memory more treasurably than Toscanini's Golden Anniversary of Puccini's "La Bohème." In his two broadcasts of February 3 and 10, Toscanini divided the opera—giving two of the four acts in each program. This operative event of the air was justly heralded by the press and the musical listening public balance in an operatic performance on the air been noted, and the veteran Maestro gave a performance which was hailed for its rhythmic exuberance and its affectingly eloquent treatment (Continued on Page 136)

## MODERN TEXT IN MUSIC FOR CHILDREN

"New Music Horizons" (Fourth Book). By McConathy, Morgan, Mursell, Bartholomew, Bray, Messner, and Birge. Illustrated by Jules Gottlieb. 24 pages, 188. Price, \$3.96. Publishers, Silver Burdett Company.

When seven of the outstanding school music experts of America put their heads together to make the best possible book they can imagine for children, it would seem that there was little more to say. However, as fine as this fourth book in the New Horizons Series is, it could not be half as good without the highly colorful and delightful illustrations of Jules Gottlieb, which cannot fail to thrill the imagination of any school child, however, to enhance one's enjoyment of a work that we feel music lovers should seek out information. And what better way can the radio listener learn information than by such programs as we are discussing?

In the Concerto broadcast in December, three aspects of concerto writing were discussed. These were the old concerto grosso form, in which a group of solo instruments were pitted against a larger background, the concerto type of composition in which one soloist was featured, and the soloist concerto. The musical illustrations for that broadcast were genuine treats—a movement from a Vivaldi "Concerto Grosso," a movement from a Mozart "Sinfonia Concertante," and a movement from the Fourth Piano Concerto by Beethoven.

## THE DANCE IN MODERN PHOTOGRAPHY

"Ballets—104 PHOTOGRAPHS BY ALEXEY BRODITCH." Text by Edwin Denby. Pages (8 1/2 x 11 inches) 142. Price, \$10.00. Publishers, J. J. Augustin, Incorporated.

This curiously graphic collection of modernistic photographic prints, some blurred, distorted, too black, too light, spectral, faded looking, all at the same time a kind of behind the scenes picture of the ballet



THE APOTHEOSIS OF THE BALLET

Reproduced by permission from "Ballet"—104 photographs by Alexey Broditch, with text by Edwin Denby, published by J. J. Augustin, Incorporated.

# The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

in its various phases, which must command the serious attention of connoisseurs of the dance. Some of the photographs seem like dream pictures, others like nightmares from an overdone of Lobster Thermidor and the Mumm's Extra Dry. All, however, have caught the notion of the modern art of dance, as it has rarely been seen before by the camera eye.

The ballets photographed are "Les Cent Balers," "La Concurrence," "Symphonie Fantastique," "Le Lac des Cygnes," "Le Tricorne," "La Boutique Fantastique," "Les Sylphides," "Les Noctes," "Septieme Symphonie," "Choreartium," and "Coulion." The book is a kind of strange afterglow of the Diaghileff Ballets Russes

which Mr. Denby describes: "It was a style of production and also a way of dancing. Diaghileff had based the first on the animation of Parisian intellectual artists and on the second on the animation of Russian-born choreographers, dancers and teachers who had found a home in France." The pictures are all in austere black and white, but nevertheless intimate the chromatic vividness of the ballet itself.

## SINGING ART

"THE HUMAN VOICE." By Franklin D. Lawson, M.D. Pages, 94. Price, \$2.50. Publishers, Harper & Brothers.

It is very rare when one encounters a physician and surgeon of high repute who has had a real career as a concert and operatic artist. Franklin D. Lawson, M.D., was formerly tenor soloist with the Dresden Philharmonic, a leading tenor at the Metropolitan Opera, and soloist at St. Bartholomew's (one of the musical holy of holies in New York), and has been tenor soloist with famous orchestras here and abroad. It is rare still when such a singer-doctor writes a book in such simple and understandable terms that any singing student can read it with profit insured. The book is filled with "things to do" and if the student is sufficiently attentive and persistent, fine voice results should ensue. There are copious illustrations of diaphragms, "tummies," pharynxes, larynxes, palates, uvulas, without which no self-respecting book upon voice could be complete, and there are notation examples aplenty, all well chosen. The great merits of the book will be recognized instantly by experienced voice trainers. Furthermore, there is no poppycock or chicanery, such as has sometimes been seen in the works of less experienced and capable "authorities." A glossary of musical terms and record blanks such as those used by Dr. Lawson in recording his personal repertoire as well as his public performances are included in the appendix.

## CRITICAL BIOGRAPHICAL APPRAISALS

"MEN AND WOMEN WHO MAKE MUSIC." By David Ewen. Pages, 244. Price, \$2.75. Publishers, The Readers Press.

Violinists, pianists, singers, violoncellists, conductors of the present day are written up in engaging fashion in this new volume, which also has value as a reference book. Mr. Ewen has recently been serving in the Army, but that has not prevented him from spending his spare time in producing more books. There are twenty-six of the best known artists described in this work, and at the end there is a series of twenty-six excellent portraits of these masters.



## Harmony and Theory

Can you suggest a Harmony text book for use in Junior and Senior High Schools, and also a general Theory book for young people?

—S. B. S., 2nd and 3rd years  
There are so many good ones to choose from that I hesitate to make specific recommendations. Modina Scoville's "Keyboard Harmony" and Ralph Gomor Jones' "Theory of Music" have been used with conspicuous success in high school courses. The latter offers an attractive presentation of the fundamentals of music, notation, harmony, and form, and also an exposition of the instruments of the orchestra. . . . As for elementary Harmony texts, I don't consider any worth their salt which do not make fluent, practical keyboard harmony their chief objective. . . . Scoville's book does just this. . . . You might also examine Rohrer and Howerton's "Fundamentals of Music Theory."

## Goals

What do you think of establishing goals for students to work toward as definite amount of work to be accomplished, with some sort of recognition, a prize or certificate at the end of the year? Could you suggest any outlines?

—D. R. Ohio  
I have long thought that the only practical plan any progressive piano teacher could tolerate would be to set such yearly goals for themselves as well as their students. How can progress be measured other than by establishing definite objectives to be attained by the season's end? Yet, how many teachers are intelligent enough or willing to take such steps of time and thought in September to prepare explicit goal schedules for each pupil to reach by June? Those who do this are one hundred per cent and on the sustained stimulation and enthusiasm produced both in the student and themselves. The pupil is pleased and flattered to be let in on the one-year plan for him which is clearly and concisely typed and pasted on the inside cover of his note book. . . . "Gee! do you think that I can do all that, go ahead so I can learn all those hard pieces? . . . Wow! . . ."

The outline given below is necessarily sketchy and suggestive, and is offered simply to start the teacher off on his own plan:

## One Year Music Plan for Bill Jones

Between September 15 and June 15, he will:

1. Learn and play the following ten pieces by memory in recital or at the studio. (Give titles of ten pieces, composers and keys.)
2. Play all the pieces in the following Recreation (or Fun) Book. He may use his notes for these. (Give titles of books and composers.)
3. Perform the following technique without errors. (Specify tone exercises, "blind flying" requirements, "flip skips," chord scales with melodic speeds, arpeggios, etudes by memory or with notes, and so forth.)
4. Write out and learn for oral quiz or recital the following theory (or Harmony) lessons. (Give specific pages in books or subjects to be mastered.)

All technique, etudes, memorized pieces, recital books studied, and theory (or harmony) writing done over and above the prescribed one-year plan will count toward the following year's plan.

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

toward honors, high honors or special-high honors may be awarded at the June Commencement exercises. Note especially the inclusion of the Commencement (or graduation) festivities in the outline. Much events held at specified intervals of study are important milestones marking the completion of Early, Elementary and Intermediate grades of advancement. . . . They offer the special public recognition of progress which all young persons crave. . . . The presentation of a diploma, attractive pin, or embossed certificate lends the necessary éclat to such occasions, which are of course formal dress-up recitals.

## Blind Flying

I study with an excellent teacher who insists on "not even peeking" at the piano when using music at the piano. My own eyes do not get "glued" often place at their hands—and they are good pianists, too! Do you insist on this not looking or do you let your students "peek" once in a while?—E. N., Illinois.

A good piano teacher tries not to become fanatical about any single point of technical approach or interpretation. Yet I am sure that many Round Tablers often regard their Table Chairman (who me) not only as fanatical but even maniacal at times. Well, perhaps they are right! However, like all teachers who try to stimulate and inspire young people to work enthusiastically, I dramatize the points I am trying to "put across." I paint vivid word pictures, jolt the student sharply with arresting similes, or mimic their scales with melodic speeds, arpeggios, etudes by memory or with notes, and so forth.)

4. Write out and learn for oral quiz or recital the following theory (or Harmony) lessons. (Give specific pages in books or subjects to be mastered.)

All technique, etudes, memorized pieces, recital books studied, and theory (or harmony) writing done over and above the prescribed one-year plan will count toward the following year's plan.

## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist and Music Educator

octave technique may play without repetition) omit this measure:



Instead, play a brief melodic bar leading directly back to the triumphant return of the A-flat theme, thus:



or, if you do not mind changing to 4/4 meter for one measure, the following is perhaps a more definitive transition:



Now play to the end; and you have an effective, "stream-lined" version of a magnificent composition.

But don't forget, if your student is capable of playing the entire composition technically well and can effectively project its message, insist that the piece be performed without the omission of a single note.

## A Half Hour Lesson

Is it possible to give a comprehensive, worth while lesson in one half hour? If so, will you please outline such a lesson?—A. B., New York

I dunno? what you mean! . . . The kind of instruction we give depends on the grade, age, sex, intellectual capacity, musicality, temperament, background, amount of practice, present and ultimate objectives of the student, and a few other considerations. . . . A good teacher is always able to pack enough concentrated help in a half hour to make the lesson simply "worth while"; but to give a "comprehensive" piano lesson to anyone excepting a very young beginner takes at least forty-five minutes or more. I have always been opposed to the thirty minute lesson if I have found it inadequate and unsatisfactory.

Here is an outline of a specimen half hour lesson I gave recently to a second grade boy, who is not unlike it. His recital, "Blind Flying" Exercise and a sight play exercise both from the "Children's Technic Book" (Maler-Liggett). . . . To begin the lesson with one or the other of these is always a relaxing, concentrating process. . . . Similar exercises were then assigned for the next lesson. . . . Then came the "Blind Flying" exercise. . . . Chord drill, followed by the scale in A-flat major, three octaves, hands separately; also slowly and softly, once in a while. . . . (Continued on Page 225)

EVERY TEACHER, no matter how humble or obscure, belongs to a shining brotherhood that reaches far back through the centuries. The elders of that brotherhood are those who have understood most vividly and profoundly what teaching means, and who have themselves exemplified its meaning most splendidly and completely. Every teacher needs an awareness of his kinship with these great spirits. It brings him both humility and pride. It sheds a light on his daily path. And it is a standing reminder of what he always needs to recall—that although his work may often seem humdrum and trivial, it can be, if he understands it is right, a spiritual significance which is the stuff of immortality.

Our great companions in the art of teaching did not all see eye to eye. Regarding many things they were at variance, partly because they were children of different ages and circumstances. But this hardly matters. For there was an essential agreement in the doctrines they proclaimed, in the work they did, in the influence they exerted and still exert; and in this the teacher in the thick of his daily tasks can draw strength and inspiration and instruction. They saw teaching as far more than the setting of tasks or the giving of lessons, though many of them did these very things, even as you and I. They saw it as the moulding of human life and the shaping of human character. On this, far more than on any tricks, or methods, or techniques, they knew that its success must always turn. Such is the lesson that comes to us from kinship with them. They were servants of the ideal. This is why their work lives on, and always will. This is the torch we receive from them, to be carried forward in our hands. From among this company of our greatest brethren I shall here consider ten.

I. Socrates. He left no writings. He founded no school. He only taught—and lived. Yet among all the brains of the world he stands higher, no one has been more enduring. His was the ultimate simplicity of supreme greatness. His very teaching was only unpretentious conversation, under the plane trees of Athens, beneath the stars, in the quiet of a room in a hospitable home. Yet the very essence of the matter was in it, and he himself once clarified everything in one pregnant, dazzling question. "Whom can I teach?" he asked. "I can teach myself."

And what did he teach these friends of his? Above all, faith in reason, and courage to abide by it, as the ultimate rule of human life. He did not disdain familiar homely topics—the work of the potter, the carpenter, the cobbler. But whatever the immediate subject of discourse, he was always showing his friends what it means to penetrate through shams, and confusions, and conventions, and to reach down to truth, and to take truth as the guide of life, once clearly seen. This he taught them, not only by words, but by acts of the highest and calmest courage. So at the last he went to death because he would not let his judges the paltering plea which would certainly have saved him, or to make any appeal save that of reason.

II. Plato. The aristocrat, the dreamer, the subtle thinker, the artist of words. Men must be educated, he declared, to do their duty in an ideal commonwealth, a house not made with hands, which later ages interpreted as the very City of God. Plato faced a world of doubt, disintegration, creeping despair, far smaller than our own, but not unlike it. His reminder to that world was that the essence of the teacher's task is the creation of a new and better order in young minds and hearts; that the teacher's inspiration must be a vision of and faith in a common good, in which each may contribute according to his powers, and in which all may live together in happier union.

III. Cicero. Orator, statesman, fighter against dictatorship. Worthy him in education, he taught, in education for participation and leadership in the affairs of the republic. Eloquence was the means for achieving and exercising leadership, but statesmanship was the essential. The orator must be a man of letters, trained above all in virtue. For what is the orator but the good man skilled in speaking? Beyond this, he must steep himself in the best that men have thought and said—in philosophy, in history, in poetry, in drama. No narrow utilitarian training him. He must be armed at all points with the whole panoply of knowledge, so that " . . . whatever occurs in human life . . . ought to have been expected, heard of, read, discussed, handled, and managed by the orator." What

wonder that this man's writings, when they were rediscovered after mouldering unknown for a thousand years in monastic scriptoria, seemed like a beacon-light of reason and the conception, would be the crucible of his own experience, of an education in virtue and wisdom to fit men for their tasks and duties, endures imperishably.

IV. Abelard. When students by the tens of thousands flocked to Paris over the bog-like, robber-haunted roads of eleventh century Europe to sit at the feet of Peter Abelard, it was not because he was a clever classroom hand, or an entertaining lecturer. It was because he had a word of power, for which men's spirits hungered. In the face of the massive ramparts of medieval dogmatism he dared to raise the banner of reason. Faith could not be accepted on sheer authority, since authority itself was not unanimous. So men must have the courage to reason their way to it. It was an idea of living and enduring force, its prophet was persecuted, blighted, condemned. But men thronged to him. Twenty cardinals and fifty bishops were numbered among his disciples. His name rings down the ages, as an exemplification to all who teach that a teacher's greatness lies in the greatness and courage of his vision of life and truth.

V. Petrarch. Hardly a word directly concerning education, yet he scattered the seeds of a bounteous harvest for teachers ever since, and the reaping still goes on. He was a supreme teacher of constructive education. His was a program the world has ever over and over again followed. He showed us that a man of thirty-nine he dismayed his friends by giving up a promising career in law and politics to be the first private secretary of the new office of state secretary of education in Massachusetts. When, after he had taken the job, the hostile legislature voted him only \$1500 for his salary and all the expenses of his office, his rejoinder was: "Well, I will have my revenge. I will do them far more than fifteen hundred dollars worth of good." He saw clearly that democracy and well-being were possible only on a basis of universal popular education, and for this ideal he fought a good fight against custom and hatred. Appropriation by common schools doubled, teachers' wages increased by more than half, the school term extended by a month, compensation for supervision made mandatory, fifty new high schools established. America's first normal school founded—all this during his term of office. But more than this, he laid the foundation of the vast structure we inherit, and in our own endeavors his work still lives.

VI. Rousseau. The fountainhead of many streams of thought and action which fertilize modern life—including the making of the Constitution of the United States! A personality full of contradictions, yet of tremendous dynamism. His inventive against artificiality and false sophistication swept like a flame through the rococo society of his day. Back to nature, and away from false convention, he cried. " . . . and therefore good! Let all parents, all teachers, all who have a hand in the rearing and shaping of the young, give everything they do to a faith in man's essential nature, and his essential goodness. Let the

child grow and develop as a child, the youth as a youth. Do not force upon the young the stereotypes of an adult society, which stifle what is best in human life. Help the child awaken to himself. Do not impede him. Then he will grow up, not so much a citizen as a man. Such is the essential doctrine which Rousseau proclaimed two centuries ago, and which is louder in our ears today than when it ever was before.

VII. Pestalozzi. The father of modern education. For the first five decades of his life, this man was a struggler in the revolutionary welter of the waning eighteenth and the dawning nineteenth centuries. In these years the old European order collapsed, and every imaginable proposal—socialism, anarchism, communism, pure individualism, atheism, delusion, naturalism—had its adherents. Pestalozzi stood for a different solution. Society betterment must be brought about by universal popular education. The common people must be educated. Yes, but how? When he was fifty-two, he "turned schoolmaster" to find the answer, and his discoveries have become our household words. The mind must start with the immediate and concrete, and be led towards the abstract and remote. The spirit of the teacher's greatness lies in the greatness and courage of his vision of life and truth.

VIII. Horace Mann. Father of our modern American educational system. He transposed a liberal public-spiritedness and an ardent desire to serve his fellows into a superb program of constructive education. His was a program the world has ever over and over again followed. He showed us that a man of thirty-nine he dismayed his friends by giving up a promising career in law and politics to be the first private secretary of the new office of state secretary of education in Massachusetts. When, after he had taken the job, the hostile legislature voted him only \$1500 for his salary and all the expenses of his office, his rejoinder was: "Well, I will have my revenge. I will do them far more than fifteen hundred dollars worth of good." He saw clearly that democracy and well-being were possible only on a basis of universal popular education, and for this ideal he fought a good fight against custom and hatred. Appropriation by common schools doubled, teachers' wages increased by more than half, the school term extended by a month, compensation for supervision made mandatory, fifty new high schools established. America's first normal school founded—all this during his term of office. But more than this, he laid the foundation of the vast structure we inherit, and in our own endeavors his work still lives.

IX. Confucius. Through a hundred and twenty generations, incredible billions of lives were shaped by this man's thought, incredible billions of learners were molded according to his revered, faithfully preserved prescription. Aforementioned unexcelled achievement, the secret? It lay in his doctrine, not asserted but assumed as beyond all need to be claimed, that education has to do chiefly. (Continued on Page 226)

## Servants of the Ideal

Ten Great Educators

by Dr. James L. Mursell

Professor, Teachers' College Columbia University

The *Evans* is pleased to present herewith the first of a series of two articles. In the first article Dr. Mursell discusses the ten foremost educational influences in history, and in the second article he devotes his material to the ten foremost musical educational figures. These articles are purely an expression of personal opinion based upon wide experience and long study.

—Ernest S. Note





WILLIAM GRANT STILL

DOROTHY MAYNOR

MARIAN ANDERSON

ROLAND HAYES

FOUR OUTSTANDING NEGRO MUSICIANS WHO HAVE CONTRIBUTED TO THE DEVELOPMENT OF THE SPIRITUAL

## The Negro Spiritual

A Lively Leaven in the American Way of Life

by J. Mitchell Pilcher

IT IS twilight and a dark-robed procession of Negro students is filing into the Chapel of the "Singing Windows" at Tuskegee Institute, Alabama. The Tuskegee Choir of one hundred voices, directed by William L. Dawson, is already in the choir stall. The Chapel is filled to overflowing. The largest touring chorus in America, after making its debut at the opening of Radio City, in New York, followed by a grand European concert tour, is home again. The conductor raises his baton, and an expectant audience hears an old familiar Spiritual, its Negro forefathers once sang in the cottonfields and on the plantations of the Sunny South.

The choir begins with a lament, melodious and heartfelt:

Nobody knows de trouble I've seen,  
Nobody knows but Jesus.

A hush has come over that student assemblage, eloquent with spiritual meaning and religious fervor, as the soprano voices carry the melody, singing softly and plaintively, and blend with the higher register of the sopranos and baritones, accompanied by the organ-like allos and basses. The vocal ensemble begins with a tearful note, but now there is a measure of triumph arising out of the pain and longing of this thrilling melody, as the singers conclude:

Nobody knows de trouble I've seen,  
Glory Hallelujah!

In religious folk songs, millions of the Negro race have poured out their pain and suffering in worship. That is what the Spiritual is—anguish sublimated, expressed in the melody of a glorified hymn tune. The masses of Negroes first sang these songs in slavery. As bondsmen, their souls became free—caught up in the "golden chariot" of sacred chants. The ill, and since too bitter to comprehend, now swing upward and the wall of souls in anguish becomes a shouting Hallelujah.

The Negro meets the buffets and woes of life, just that way—with song Uprooted from the African veldt, rich in its Voodoo folklore and dance ritual, Negro slaves in ante-bellum America adopted the religion of the Old Testament to their immediate needs. Old Testament heroes like Joseph and David were real and alive to them. The old Hebrew prophets seemed to come to life as the Negro relieved his spirit with the expression of an experience like, "A Great Camp Meeting in the Promised Land."

While the wrath of Jehovah on his high and mighty throne became a striking and visualized terror to the Negro, in the face of the white ruler's tyranny, a rich outlet for worship and ecstasy sprang from the mystical concepts of the New Testament. Jesus the Bleeding Lamb retook his place as the Savior, and bore all suffering, wiping all tears away. With a fervor equaling that of the Apostles, the Negro accepted his lot, despite the overseer's lash. And Heaven became a miraculous escape from all earthly suffering, as Negroes poured forth their very spirits in the visionary chant:

I looked over Jordan, what did I see  
Coming for to carry me home?  
A band of angels, coming after me,  
Coming for to carry me home.

### Origin of Spiritual

While Negro spirituals are admittedly religious songs, first sung in slavery days, their real origin is still a subject of doubt and debate. There are some authorities who trace the origin of the Spiritual to the *Bamboula*, or Voodoo dances of Congo Square, New Orleans. In Louisiana, slaves had no freedom of movement until the coming of the Americans, who recognized the value of recreation in keeping the Negro contented with his lot.

Slaves were allowed to gather for dancing, as early as 1805, in a large open space at Rampart and Orleans Streets, in New Orleans, known as Congo Square. The

favorite dances of the slaves were used in the Voodoo ceremonies that grew out of these exotic displays. One of these was the *Dance of the Bamboula*, based on the primitive dances of the African jungle, to the rhythmic beat of bones on a cask, and the frenzied chanting of the women.

And from New Orleans, so the tradition goes, these dances and songs went to Charleston, and to the cottonfields and the steamboat landings, of the Sunny South, where they were improvised with their innate sense of rhythm, with a pious theme and motif.

Whatever its origin, it is safe to say that the Spiritual is a transmutation of songs the Negro heard in his association with the white race. Based on Scottish and English folk songs, of which many Southern slaves possess a vast treasure, this folk music for a long time had been generally neglected. In that respect the arrangements of these native songs, by artists like Burleigh, Delta, Wolfe, and Johnson, must be regarded as a real contribution to American folklore. A resulting influence thought by certain critics in the South to be rather scant, is to be found in the operatic field. Gerstein's "Dory and Bess" and Dvorak's *New World Symphony* are definitely colored by this type of folk music.

Unknown composers with a poetic language sense, set the simple Negro stories, along with the experiences of the Negro in the New World, to this new kind of music. Based upon the manifold and varied rhythm inherited from their African ancestors, the Spiritual registered in the nerves and muscles of the Negro's body. The musical intelligence of the South seemed to beget all over again the mores and psychic mysteries of the Congo.

The Negro sang these songs in the corn furrow, and the cottonfield, down by the riverbank at baptizing. Closing his eyes, he projected his self-abasement and suffering in quavering tones, as he sang from his heart:

It's me, it's me, O Lord,  
Standin' in de need of prayer,

and then modulating, changing to soft flowing tones, with the plaint of a lullaby, and a touching balance between awe and intimacy in the lines:

De God dat lived in Moses' time  
Is jus' de same today.

William Grant Still

No discussion of the Spiritual as American music, however brief, would be complete without a word about William Grant Still. He has faithfully captured the musical idiom of his people and dressed it up in straight symphony. When we come to the Spiritual as an art form, regarded by many serious students as an important aspect of (Continued on Page 56)

—Lillian Aldrich Thayer, one of the best-known Negro composers and pianists, heard one of the best-known Negro composers, Dr. Joseph W. Coker, on what she saw as one of these exotic displays.

IMAGINE you are listening to a great orchestra, a cathedral organ, a luscious voice. What is it that gives the sonorous beauty which thrills the listener? Is it not the over-vibration or resonance which lends color and volume to the otherwise soulless instrument? And what is this glory of sound "resonance"? Analyze the word and you have it. Sound-over or overtone. Then, why not think of tone in terms of waves or vibration? This first discovery becomes a revelation.

Let us realize for ourselves the fascinating process of breath humming, rather than voice humming, which for lack of a better term, I shall call "impersonal humming." Identical with all pure vibration and created by the same process it cannot be detected from that of any other instrument. Breathe deeply and feel the slight pressure of breath at the base of the lungs, which creates audible vibration. Then note how these breath waves, directed high, blend with the pedal note of the instrument. It seems involuntary, in a sense, and goes to prove the beauty of effortless sound. These waves grow in color as the student directs them high above the eyes, thus contacting nature's vibrant centers, creating the pure overtone. Like the feeling to that of blowing through a flute and note how the tone increases in clarity, as one continues to pipe the sound. There is still no voice, only waves of sound. You will aid the process by bracing the sides firmly, since the "guard" of the tone is an absolute essential to correct singing.

### An Important Discovery

Just here I wish to emphasize a discovery in "placement," a fundamental which accomplishes at a bound that which in the usual voice technique requires years of practice to acquire; that is, that sound waves, as above explained, reach much higher than enunciated tone, and, therefore, realize "placement" through involuntary humming. The next step is to test the freedom by defined "lip mold," using the "o" and "e" exclusively for the first few lessons. Note carefully the distinction between molding and enunciating vowels. The "a" is used only after the "o" and "e" has been established, for the obvious reason that the "o" and "e" concentrate the waves, whereas the "a" would dissipate them.

Third, correct "placement" is not affected by pitch or enunciation. Remember the rule, high placement on low tones. Never change it, or as Oscar Saenger would put it (indicating the forehead), "Never leave the spot." The overtone, once established, it is possible to raise or lower the pitch through breath alone, which in time completely eliminates "register" and extends "range."

It must be true that the human voice is a wind instrument. It should be used as such, through an understanding of how to direct the sound waves. If one thinks in terms of sound vibration, instantly he is freed from the limitations imposed by an assumed personal tone or undertone. Like every scientific principle, this too is simple when understood. Resonance (sound over or overtone) is the desired result. Shall the student strive to acquire it through imitation or through an intelligent application of the principle?

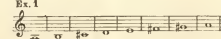
Have you ever analyzed your own ability to create overtones through breath humming? I use the term *breath* advisedly to distinguish impersonal from voice humming. Let me explain what is meant by impersonal humming. First determine how you breathe. As you inhale slowly with chest high and fixed, notice that the sides expand just like a bellows filled with air. Brace the sides with the hands and as you hold the breath compress the diaphragm at the base of this column of air, concentrating the breath waves over the eyes.

### Singles

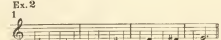
You will prove through this diaphragmatic humming that you are creating waves of tone, which are not distinguishable from the vibration of an instrument. You are simply applying the principle of air pressure, creating vibration as does the pumping of the organ, the pedal of the piano, the stops of the flute or the bowing of the violin. None of these is a personal tone or distinguishable voice. The student simply directs the diaphragmatic waves, which unobstructed reach higher than the enunciated voice. The principle of the wind instrument is identifiably applicable to your own voice. Were a large chorus humming this im-

personally (without personal voice) it would be impossible to distinguish one voice from another.

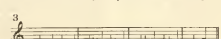
As already stated, the diaphragmatic humming is directed above the eyes. Since there is no articulation of the personal voice, the lip mold serves to accentuate this placement. To mold the "o" is akin to the sense of blowing a feather, with lips pursed as if one were whistling. The "e" is the shape of the flute or German "e", identical with the German *simulant*, the French *diacents* of the English diphthong. It must be clear that the change of lip mold does not affect the high placement of the impersonal humming. The single overtones are practiced alternately between A below middle C and A above.



Ex. 1  
Placement unaltered by pitch



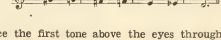
Ex. 2  
Placement unaltered by pitch



Ex. 3  
Placement unaltered by pitch



Ex. 4  
Placement unaltered by pitch



Ex. 5  
Placement unaltered by pitch

Ex. 6  
Placement unaltered by pitch

## Emphasizing Overtones in Voice Study

by Lillian Aldrich Thayer

The well-known American composer, Dr. Joseph W. Coker, Dean of Fine Arts at Miami University, Oxford, Ohio, found the following article among the papers of Lillian Aldrich Thayer, who died eight years ago. Miss Thayer taught singing in Cincinnati and Oxford for many years, with pronounced success. The material presented is part of a booklet on singing, upon which Miss Thayer was engaged at the time of her death. As in all such approaches to vocal study, Miss Thayer employs the imagination in the focus of tone and uses physiological terms somewhat at variance with their common employment.

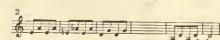
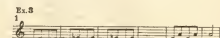
—Editor's Note.

lip mold, the sensation that of blowing through a flute. This establishes placement for the entire exercise. As the lip mold "o" alternates with the "e" for each half step, the pitch is raised by increased diaphragmatic pressure, the placement thereby remaining unchanged.

It is imperative to note that if the initial tone is correctly focused on the first note of the exercise, the placement is never changed. The same applies to the descending scale; that is, the diaphragmatic compression lowers each step. The placement does not drop with pitch but continues unaltered.

### Interval of Fourths

This exercise but serves to amplify the principle, through broader intervals.



Through the study of the above exercises the student will soon prove for himself the importance of the "guarded" tone or overtone. Just to the degree that the breath is braced will the tone waves be free. The *guarded* tone is imperative. To guard the tone is to brace the sides immediately following the inhalation thus insuring purity and control of tone.

### Rule for Placement

Mastery of the overtone reveals the "e" of pure vibration. This is unlike the "e" of pronunciation. Listen intently for this over "e" and distinguish it, for it is the test of correct placement. If the "e" is not perceptible, placement is incorrect. Just here, let it be understood that this vibrant "e" is very much more perceptible in a naturally resonant voice than one which is colorless. The overtone "e" is created above the eyes through correct focus of the sound waves. The enunciated "e" is below the eyes and identifies tone reinforcement alone. The impersonal "e" is identified with undervoice, thus destroying pure resonance. Once perceived, the principle will prove most valuable, will serve to color the tone, and will answer every shade of emotion.

Focus low tone high and reinforce high tone deep, with braced sides. If the first tone is correct the placement is not changed. The successive notes of the scale are raised and lowered in pitch, through diaphragmatic reinforcement alone. The impersonal "e" is identified into the open tone, on the ascending scale, diminished on descending scale and easily resolved into the impersonal tone of the tonic. The best results in even placement are realized from running this scale of nine









TROMBONE CLASS, FREMONT JUNIOR HIGH SCHOOL, FREMONT, NEBRASKA

## "Thar's Gold in Them Thar' Grades!"

by Walter Olsen and Julia C. Shirck

MOST TEACHERS of instrumental music in high school would welcome a yearly influx of players having from three to five years' experience. Many of us do our major recruiting for the training organizations from the junior high personnel, supplemented with a scattered few from the grade schools. The seventh, eighth, and ninth grades supply many potentially fine players, but the question arises as to whether there are enough of these beginners and further, do these late beginners have adequate experience entitling them to admission in the senior instrumental organizations? To accomplish complete coverage of the student body free from the competitive influences of early teen-age interests, an efficient carefully-planned system of instrumental classes in the grade schools provides these years of experience and eventually sends a steady stream of candidates to the junior high training groups and in sequence to the senior high organizations.

When thinking about grade school pupils, we have to decide just whom we are going to try to teach. Should it be the fourth, fifth, and sixth, or just the fifth and sixth grades? Physically, most fourth graders are not ready for a wind instrument, there being no half-size clarinets, flutes, and French horns, but fourth grade pupils can study small-size strings. With the six-three system of public school grade classification prevalent in this country, it may be practical to assume that for over-all best results, the fifth and sixth grades provide the best juncture to introduce brass and reeds. The fourth grade may be used as a workshop for string instruction.

We music educators know very well that from ten beginners, nine will express a preference for cornet, saxophone, or drums. Our problem in this respect is two-fold: we must consider the choice, aptitude, and physique of the individual, and at the same time, the ultimate instrumentation of the high school groups must be kept in mind. We know that we can often find a boy who has started playing cornet on one of the other brasses. A grade school saxophone aspirant may be persuaded to study clarinet if he is told that a dance band saxophonist should play clarinet proficiently, and many leading radio saxophonists got their start studying clarinet. His choice of clarinet can be further induced by convincing him that it is very easy to change from clarinet to saxophone, but it doesn't work as easily the other way around. This

procedure may smack of super-salesmanship to some, but after all, it is the truth, and any resultant pang of conscience we as music educators may have can be salved with the thought that most of our beginners when so sold on clarinet, become interested in the instrument to the point they forget all about their dreams of saxophone virtuosity. It is the opinion of the writers that it is best to leave the development of percussion to the junior high school. This opinion reflects no trifling consideration for percussion; to the contrary, the fact is emphasized that maturity and accumulated knowledge of music through the medium of piano or voice is a prerequisite to the study of the battery.

### A Serious Responsibility

For the last word on practical talent tests, nothing is as conclusive as an attempt at playing as an attempt at playing some kind of instrument. Perhaps we teachers have the wrong point of view when we try to compromise the parental expense necessitated in the purchase of an instrument. We should be confident that the childhood adventure in instrumental music is well worth an investment. What music teacher is not

familiar with the expression of a parent to the effect that, "I don't know a thing about music because I didn't have a chance?" To this common complaint the natural retort could be: "You have your opportunity to prevent such a thing happening to your child. Please don't let your decision be influenced by a comparatively few dollars." With all the high-pressure advertising of the times crowding us to buy things, such mild-admonishment seems in place and definitely to the point.

Complete coverage is a serious responsibility. The teacher should feel this responsibility to the point



CORNET CLASS, FREMONT JUNIOR HIGH SCHOOL, FREMONT, NEBRASKA

where he cannot overlook any means with which to reach every individual in the elementary schools. No one is more aware of the compensation of instrumental music than the teacher. It is his duty to acquaint as many grade school children as possible with instrumental music. Let us for once be practical and admit that at times we all have witnessed the phenomenal development of a child who at first seemed to be musically impossible. Such musical incomprehensibles may stimulate an interest on the part of the teacher to explore the artistic potentialities of a large group of uninhibited youngsters (Continued on Page 222)

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE ETUDE

ONE OF THE MOST encouraging signs of cultural development at the present time is the growing prevalence of interest in chamber music. Taking as a basis the fact that young America is turning out ever increasing numbers of players and singers from its schools, it seems logical to expect that ensemble performance will reach a "high" of quantity and excellence in the future far above our most liberal expectations. To what extent this utopia in chamber music is reached depends upon two factors: first, are the benefits which accrue from its performance great enough to warrant wide participation? And, second, will the guidance given the "small-group" movement through our educational system broaden to the extent of placing ensembles in the curriculum for credit?

In answer to the first, the "benefits," we have every reason to be optimistic. There is no kind of music which gives more happiness to the performer in presentation. Chamber music is seldom either written or performed for the purpose of technical display, and it is almost never a financially profitable venture for either composer or performers. This means, of course, that it is a medium of expression for the person to whom music is more than an occupation. It is more than a means to an end; it is an end in itself.

I was interested in reading some time ago how of our recognized Cleveland music critics in his newspaper item which announced an ensemble recital by two eminent artists of the piano and violin. "It is a red-letter day in music when two first-line virtuosos share the spotlight and combine their individual gifts for the greater glory of ensemble. Both of these artists have long been interested in ensemble playing, which is, incidentally, a mark of superior musicianship and intelligence."

Benefits of corresponding magnitude apply to the listener as well as to the performer. Ensemble music seems to fall most readily within the comprehension of the music lover. There is enough variety of texture to excite interest without distracting it; we can hear what every voice is saying and so follow its part both in the dialog and in its bearing on the general plot. Many persons feel that no other form of music can enlighten our senses with such exquisite beauty of sound or display so clearly to our intelligence the intricacies and adventures of its design. To illustrate this we have only to think of an able performance of the clarinet quintets of Mozart and Brahms, Beethoven's String Quartets, his *Serenade Op. 25* for Flute, Viola, and Violin, and the like.

### A Growing Movement

With no thought of belittlement or disparagement to the staid forms of music, players love the intimacy of the chamber group.

There can be no doubt that ensemble training in our educational system has been recognized in the high school and college curricula. Bands, orchestras, and choruses very often meet in school time, especially during recent years; but not so with small ensembles. Instead they meet after school, or at noon, or in the evening or at any time other than school time. Perhaps this is as it should be while the movement is in its initial stage. Through the very evident interest to the individual performers in ensembles, however, the movement is certain gradually to make its own place in the school curriculum on school time and for school credit.

Just as in the case of the high school, the college program of ensemble training is very much in its infancy. There are ensembles, to be sure, in many American colleges and universities, but as yet, for the most part, they are not on a credit basis. On the other hand, there are a few schools in which a worthy and far-reaching program is in force, particularly in the eastern music schools. With a view to presenting a few constructive facts about a school with which I am familiar, I hope to be permitted to visit the Oberlin institution, Oberlin College, for an illustration.

The first ensemble class in the Oberlin Conservatory was organized over twenty years ago. This class and those following for a number of years were effected mostly for the benefit of the piano student, because of the small number of string players. The string parts of sonatas and trios were played usually by faculty members. There was little opportunity for rehearsing. Nevertheless, the students gained familiarity with

much of the great music written for such combinations, as well as some valuable sight-reading experience. They had to learn to listen to more parts than their own—in other words, they had to hear the music as we must attend to their own technical problems, which is a fundamental benefit derived from ensemble playing of all kinds, whether it is woodwind or string.

With an influx of more and better players on the winds and strings, new courses have been organized to meet the need. At the present time all wind and string majors are required to have two years of small ensemble work, and all students who are in the instrumental school music course are required to have one year. This training is in addition, of course, to participation in the larger groups, the band and the orchestra.

An ensemble course is offered by each member of the string and wind departments, some of which meet of which meet two periods and require four hours of outside practice each week for two hours credit, while other sections meet two periods and require one-half hour of daily practice for one hour of credit. Each class is limited to a minimum of six players and frequently a division within the class is made to fit the instruments available. In this case the teacher may hear each division of the group only part of the time within the two meeting periods. For example, this semester during the three o'clock hour on Tuesdays and Fridays, my ensemble class may be made up of a flute trio and a woodwind quartet. During each of these days I would hear one group for half the period, and in the other half the other is rehearsing in a nearby room. The shift of rooms in the middle of the period means a loss of but two or three minutes.



UNIVERSITY OF MICHIGAN WOOD QUINTET  
Barbara Litchfield (Flute) Mary Laughlin (Clarinet); Denis Reed (Oboe); Sylvia Dutcher (Bassoon); Ann Choate (French Horn).  
William D. Revelli is Coach.

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

For the remaining practice-time requirement of the course, the players meet by themselves for a third rehearsal plus individual practice to iron out the technical difficulties of each part. Equally as valuable as the division of a class is the combining of two classes for the study of a Beethoven octet or perhaps for a multiple clarinet quartet or multiple woodwind quintet using two or more players on a part. This procedure enables the ensemble to study works which otherwise they might have to pass by.

Of interest might be the fact that this credit, although accepted toward graduation in the Conservatory, is not counted by the College of Arts and Sciences toward the A.B. degree. This is due to the usual conservative policy existing in the most Liberal Arts Colleges. The credit does count toward the Music Bachelor's degree and Music Education Bachelor's degree, as intimated earlier. Using our Conservatory students as a working basis for the formation of our ensemble classes, we experience little difficulty in attracting the students from the College of Arts and Sciences through their love for ensemble playing.

It may also be of interest to know that students majoring in piano are not required to have ensembles in their study at least one year in an ensemble class, playing string trios, string and wind quintets and sextets, and the like before they graduate. At the present time, they are enrolled in Oberlin's ensemble classes many students who do not receive credit, but they are so interested in ensemble performance that they elect it without credit. The carry-over of added experience into the band and orchestra through the talents of these string and wind players enables us to have finer large groups than we could otherwise hope to have.

Public performance furnishes the strongest incentive to the players in doing really fine work. There is always a temptation on the part of the students to pass on to new music before the old number is thoroughly mastered, unless they know they are to play before a critical audience. It (Continued on Page 230)

## The Organization of Ensembles In the College Curriculum

by George Waln





Well! Well! Well! Here is a flute orchestra composed of young ladies of Jullander, India.



The shell game in Samoa. Musical conch horns can make a real rumup.



This Javanese virtuoso plays on a two-stringed instrument of ebony and ivory.



"The harp that once through Congo's hills the soul of music spread." Primitive African harp in the Belgian Congo.

"FORWARD MARCH WITH MUSIC"

## Well, I Do Declare!

Musical Instruments Throughout the World

### Section IV

This is the fourth of a series appearing in THE ETUDE and continuing for six months—Editor's Note.

Photo—From Three Lions



She knows her notes! Mary Martin Crater, graduate of three universities, training a Soudanese player of Southern University.

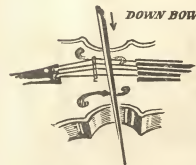
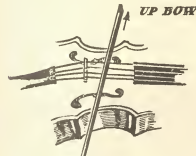
### A Bowing Problem

"In my student days I was always told that the bow must be drawn absolutely straight, at an exact right angle to the strings. I never had reason to doubt the truth of this until I began to notice that some of the finest artists, especially Mr. Milstein, do not bow quite straight. . . . They seem to bow in a sort of narrow 'figure 8' . . . Is there any advantage in doing this? Is it a new idea in bowing, or is it a personal peculiarity of these artists? . . ."

—Mrs. V. L. Pennsylvania

Rules are made to be broken—but only by those who can work with complete ease and freedom within them. One of the fundamental rules of violin playing is that the bow must be drawn parallel to the bridge, and it is a rule that must be strictly adhered to by every student until he has acquired a complete and flexible control of his bow. When he has attained this, however, he is fully justified in breaking the rule in the interests of an improved tone production. For there is no doubt that "figure 8" bowing—that is an apt description of yours, by the way—does give better total results, if it is properly applied.

Let us examine the principle behind this infraction of a seemingly iron-clad rule. If a Down bow is so drawn that the part of the bow-hair which is approaching the string is slightly nearer the bridge than that part which is at the moment in contact with the string, the result will be a firmer, more clinging bow-stroke. The same thing is true of the Up stroke. The two sketches which follow—for which I am indebted to a talented and versatile pupil—will illustrate the principle far better than many words of explanation.



at the angle shown in the sketch. You will immediately feel that the bow is clinging to and almost cleaving the string, and that the tone quality has taken on vibrancy and intensity. This angled bowing is most effective in passages involving long, slow bow-strokes. It is rarely appropriate when less than half the bow is used, unless the bow is moving very slowly indeed. And it is entirely out of place if the bow must move with even moderate rapidity—the result would be an immediate deterioration of the tone quality.

The change in the angle of the stroke is made, of course, at the moment the bow is changing from Up to Down, or from Down to Up, and it requires a subtle and sensitive movement of the hand and arm. For this reason, it should be attempted only by those players, young or old, whose tone production is smooth and flexible and whose bowing technique has been thoroughly developed.

### The Problem of Crossing Strings

One of my chief difficulties at present is the smooth changing from one string to another when the same finger is used for both notes, such as changing from "C" on the G string to "C" on the D string, all in the first position. Another one which bothers me is the smooth changing from, we will say, "E" on the D string to "G" on the F string, eliminating the A string entirely. I shall greatly appreciate any suggestion you may give which will assist me in acquiring the ability to make these changes in a smooth and proper manner.

—A. C. A., California.

Every violinist will realize your problem, for it is by no means an easy matter to change smoothly from one string to the next with the same finger. But there are means by which the difficulty can be overcome.

## The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor



If the passage is fairly rapid, the finger can stop the two notes at once. This would be the best way of playing a passage like the following:

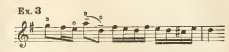


In fact, this is the only way such a figure can be cleanly played at a fast tempo. If the third finger is lifted after the D and replaced on the G, the C natural or the open A string will almost certainly sound. If the passage could be played more slowly, the G could be taken with the second finger and the remaining notes played in the second position.

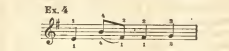
In melodic passages, most violinists nowadays try to play a broken fifth by using different fingers for the two notes, moving one or two positions up or down. The following measure, taken from the *Allegro* of *Flocco*, is a good example of this:



The last five notes could, of course, be taken in the second position, but the necessity for getting a full, vibrant tone on the F-sharp makes the third position a better choice. However, if the measure had been written as follows, it would be better played in the second position:



A broken fifth can also be played on the same string, by making either a shift or an extension. For example:



Broken fifths are always a bit of a nuisance to violinists, but in almost every case one of the above ways of playing them will be found practical. It is another matter when a fifth has to be played as a double-stop. Then all we can do is to plant the finger strongly on the two strings—and pray that the strings are in tune!

The second part of your letter brings up a point of bowing technique, and a very important point it is. To change smoothly from the D string to the E, or

from the G to the A, without sounding the intermediate string, calls for a well-controlled and lightly-balanced bow arm. And that, in turn, calls for some careful and consistent practice. The shoulder joint, the wrist joint, and the joints of the fingers must work in perfect coordination if the motion is to be made successfully. This coordination is most easily gained through the study of one or two preparatory exercises.

First, I recommend that you work on the *Whole Bow Martelé*, for no other single exercise so quickly develops coordination of the entire right arm. This bowing was described in detail in the December 1943, and January 1944 issues of *The Etude*. Practice in the manner described there, a study such as the seventh of Kreutzer, the eleventh of Mazas, or the third of my "Twelve Studies in Modern Bowing." Continue to practice it daily until you can take the whole length of the bow rapidly, with a pronounced accent at the beginning of each note. After two or three weeks you will find that your coordination has improved tremendously. Then, eliminating the accent, sustain each note and try to connect it to the next note without any break.

In each exercise there is an important point you must observe: that during each stroke the arm must be preparing itself for the next. This sounds complicated, but actually it is quite simple. Take, for example, an Up bow on the E string followed by a Down bow on the D. During the Up stroke, the elbow should be rising so that at the end of the stroke the arm is in position to play on the lower string, and all you have to do to effect the crossing is to roll the forearm a little in the elbow joint and bend the fingers slightly. The same motions take place, in reverse, when you play a Down bow on a lower string followed by an Up bow on a higher string.

When you feel that you have gained a fair degree of control over the whole bow strokes, you should work on similar exercises in each half of the bow. The same principles govern the shorter strokes, but the amount of motion in the arm is relatively less.

The course of practice I have outlined here will do a great deal more than enable you to cross strings smoothly; it will directly benefit your entire bowing technique and tone production.

### Fingers and Wrist

"For the last two years I have read your articles in *The Etude* with the keenest interest and I feel that I have learnt very much from them. Your book on bowing technique, too, has helped me to understand many things that I never knew before. I have tried to use your suggestions in my own teaching, and I must say the results have been very good. . . . But I have one problem that bothers me. Most of my pupils can do the wrist and finger motion very well, but some of them get into the habit of using their fingers a lot and their wrists not at all. I know this is not right, but I don't quite know what to do about it. . . . What would you advise?"

Miss S. F., New Jersey

This habit of using the fingers too much and the wrist not enough is by no means uncommon. You need not be unduly concerned about it, for it can easily be corrected. Usually it appears in a student who has difficulty in learning to

(Continued on Page 230)



# Can I Become a Composer or Arranger?

Q. In the April 1948 *Eruse* you had an article "So you want to be a musician," and in it you dealt with the question, "Shall I follow the performing or the teaching field?" But what about the musician? I myself like the subject of harmony better than I teaching or performing. I am also studying advanced composition. I feel that I have the ability to compose or arrange, but I don't know how to use my knowledge. Could you help me?—A. C. M.

A. It was Mr. Revell who wrote the article to which you refer, but since our viewpoints are similar, and since you have asked me the question I will try to answer.

You are entirely correct in asserting that there are other musical fields besides teaching and performing. But they are much more limited, and only a comparatively few people are able to make a living in them. If you wish to become a composer, I advise you to prepare yourself also to be a teacher or a music critic or a performer, because very few composers are able to make a living through composing music alone. On the other hand, what is called "arranging" is a much more definite "job," and if you are an excellent musician, if you are expert in harmony, counterpoint, and form; and if you know the orchestral instruments and are able to arrange a piano piece or a song for orchestra so that it sounds as though it had been written for orchestra in the first place, then you will probably be able to get a job as arranger—possibly in New York with one of the music publishing firms, but more probably in Hollywood.

## Music Study in the South

Q. Would you kindly inform me of any musical competitions in my locality which will be held in 1949? In former years I remember state contests, but haven't heard anything concerning these, in latter years. I have, in my class, a high school student who I believe is very good in piano, and I should like to have her participate in a musical competition. I have another question for you, Dr. Gehrken. I studied piano for about six years while in high school. I have always been deeply interested in music, and this summer, after finishing high school in August, began teaching private music in one of the schools near my home. I am planning to attend college this fall. I should like to major in music, but at the same time, prepare myself so that I could, if necessary, teach academic subjects. Should I attend a regular college, or a conservatory? And do you think I might be able to get a scholarship to some conservatory? Although I am considered an excellent pianist here, I have never played in any other town. And too, there aren't so many conservatories here in the South, are there? I should like those in the North, but of course I should prefer one near Alabama. What are some good ones in the South, mainly?

Thank you for answering these me—for I value your opinion very highly. I have decided. I always enjoy your page in *The Eruse*. Enclosed find a stamped, stamped envelope for reply.—J. F.

A. Most music contests were abandoned for the duration and that is probably why you have not been hearing about competitions in your own state. However, the National Federation of Music Clubs competition is being continued and information concerning it may be secured by writing to Miss Ruth M. Ferry, 24

# Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

## Is it Major or Minor?

Q. On page 694 of the Oct. 1944 issue of *The Eruse* is printed Beethoven's Bagatelle in G minor, Op. 118. When I looked at the key signature I thought it was B-flat major instead of G minor. I always have difficulty in this regard. Is there some way that by looking at the key signature I can tell at a glance if I am playing in a major or minor key? I would be so grateful for this help.—F. F.

A. I do not find the particular place you mention in my October *Eruse* but I believe I can help you with your problem. Each signature stands for two keys, one major, the other minor. Thus, the signature two flats may mean that the key is B-flat major or that it is G minor. Likewise the signature two sharps may stand for either D major or B minor; one flat, for F major or D minor; one sharp, for G major or E minor; and so on. There are two ways to tell whether a given composition is major or minor: (1) by the way it looks; (2) by the way it sounds. If there are two flats in the signature and if the first and last chords in the composition are B-flat-D-F, and if the composition seems to be built around the tonic of B-flat, then it is probably in B-flat major; and if in addition to its look, these sound measures, then you may be certain that the key is B-flat. But if the first and last chords are G-B-flat-D, if there are some F-sharps scattered through the piece (the "raised seventh in the harmonic minor scale"), and if the entire piece seems to have a "minor sound"—then it is in G minor.

"But," you say, "how can I tell about the sound—whether it is major or minor?" To which I reply, "By experience. Now add some extra B-flats and F-sharps in both bass and treble. This is the way a major chord sounds. Now play the chord G-B-flat-D, adding extra G's and D's and sustaining the entire chord with the damper pedal. This is the way a minor chord sounds. Now contrast F-A-C with D-F-A in the same way; and G-B-D with E-G-B. By way of variety, play C-E-G (adding G's and G's as advised above) and contrast it with C-E-flat-G. The first chord is major, the second is minor; and if you listen to them attentively and repeatedly you will gradually come to feel the difference. Get

some musician friend to play chords for you and try to distinguish between the major ones and the minor ones. Listen carefully to all the music that comes over the radio or that you hear elsewhere, trying to determine by its sound whether it is major or minor. You will probably find that most of it is major, but every once in a while there will be one that is definitely minor. If you will follow these suggestions carefully for a few months, you will find that by the end of such a period you will be able to tell minor from major, either by the way the music looks on paper or by the way it sounds when it strikes your ear.

## Trills

Q. I would like to know what the expression, "Trills without afterbeat," means in the measure of Anitra's Tune as published in the "Grig Album."—B. F. T.

A. Trills are often classified as "perfect" or "imperfect," a perfect trill being one that closes with a turn; an imperfect trill closing without a turn. This does not mean that a "perfect" trill is in any sense better than an imperfect one, any more than a perfect fifth is better than an imperfect fifth. These are simply names, and there are probably as many trills that close without a turn as with one. In the case of the trill in Anitra's Dance it seems more appropriate to have just a straight trill, without the "afterbeat." If you will look in your music dictionary under *trill* (or *shake*) you will probably find additional information that may be of interest to you.

## Grace Notes in a Liszt Rhapsody

Q. (1) How do you play the grace notes in the sixteenth measures beginning with Measure 35 of Liszt's Second Hungarian Rhapsody? (2) Is the dotted eighth note rest in the bass of this measure a mistake? How do you play the grace notes in the last measure of this piece?—Mrs. F. W. H.

A. (1) The grace notes are placed on the last quarter of the count. Here is Measure 35 written as you would play it.

(2) My edition does not have the dotted eighth note rest. It is put in to show that the grace notes in the left hand come on the last quarter of the count. This, I think, answers your other question also.

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"When Handel was told by his sovereign that the performance of the *Messiah* had afforded him pleasure, the composer replied, 'Your majesty, I did not intend to amuse or to afford pleasure; I meant to make the world better.'"

—KARL MARX.

# Claude Debussy As a Music Critic

by Maurice Dumesnil

Concert Pianist, Conductor, and Author

LIKE MANY other great composers, Claude Debussy had to suffer from the attacks of incompetent critics. Although his music was well received by newspapers in which prominent musicians such as Paul Dukas or Alfred Bruneau were temporarily or permanently in charge of the reviews, there were other cases when his extreme sensitiveness was profoundly hurt. He would not have resented a criticism coming from one whose he respected artistically and whom Ernest Chausson, for instance, expressed himself with reserve concerning his string quartet, he strove to analyze it in order to determine whatever deficiency could be detected in his own style and form. But he felt indignant when verdicts were handed down by amateur critics, doctors without patients, architects without houses to build, lawyers without cases to plead; in short, all those who invade the field for the sake of gaining free admission to concerts and theaters.

What hurt him beyond words was the authority with which those nitwits judged things they did not understand; so when one day he received a visit from the secretary of the "Revue Blanche" asking him to join their staff, he was delighted. Of course this monthly magazine did not have the importance of a daily newspaper, but it was read among an intellectual elite

whose appreciation meant so much to him, and later on when he became the regular critic of the "Gil Blas" he found in his hands a safe valve for the expression of his feelings toward the stupidity or the ignominy of certain conditions, as well as a weapon which might avert attacks and eventually help him to retaliate. He would have complete freedom and could review concerts, opera, or write any kind of technical articles that would suit his fancy. But not wanting to be taken for one of those "inflated pontiffs" whose invectives made him exhaust all his profane expletives, it was in a light spirit that he assumed his duties and called his first contributions "Entretiens avec Monsieur

A FAMOUS CARICATURE OF CLAUDE DEBUSSY  
BY LINDLOFF

of greatness in German music. Did not Prince Ludwig Ferdinand of Bavaria, this amiable amateur fiddler who loved to join the violin section of the opera, occasionally, say once that "Wagner was the first and greatest composer of all time?" Debussy felt most indignant.



DEBUSSY'S MONUMENT IN PARIS

Croche," "Interviews with Mr. Quarter-Note" (here I modify the notation value as I find that in English a "quarter note" sounds more gracious and euphonic than an eighth).

## Debussy on Wagner

But Claude was never viciously revengeful and if we look at the lengthy list of his articles we find very few instances when his judgments could be called either sharp or unkind. Instead, he often used his column to outline his personal opinions about great composers and their works, and now that he himself has become one of the prominent names in the Hall of Fame it is interesting to see how he reacted to certain masterpieces, styles, or tendencies.

First let us turn to Richard Wagner. One ought never to forget that Debussy lived at a time when Wagner enough Wagner was considered as the very measure

many; he is so great that only very few names can be compared with his."

In 1903 Debussy went to London, sent by the "Gil Blas" to report about the performance of the "Ring" at Covent Garden. He reacted as follows:

"It is difficult to imagine the condition in which even a robust brain finds itself after listening to the four performances. One's own personality is engulfed, one is but one additional left-motiv whirling around in the quadrille danced by all the others. Oh... how unbearable those be-helmeted and fur-dadd people become when the fourth installment is reached! Just imagine: none of them ever appears on the stage without the accompaniment of these pesky tempests. They even often sing them themselves, which makes me think of the gentle insanity of a man presenting his visiting card and at the same time singing his name! The 'Ring' has something (Continued on Page 228)



DEBUSSY'S BIRTHPLACE

Debussy was born over this dyer's establishment on the Rue du Poin (Street of Bread) in Paris.



# What the Audience Should Give to an Artist

From a Conference with

Mme. Mana-Zucca

Prominent American Composer and Pianist

SECURED EXPRESSLY FOR THE ETUDE BY JAY MEDIA

Mme. Mana-Zucca, composer, pianist, and soprano, was born in New York City, where her teacher and mentor was the famous Alexander Lambert. She also studied with Herman Spittler. In London she was a pupil of Max Vogrich, while in Berlin her teachers were Godovsky and Busoni. She studied singing in London and Paris. She appeared in New York as an infant prodigy, playing a Beethoven Concerto with the New York Symphony Orchestra. She also sang the soprano role in the London performance of the "Count of Luxemburg" and later appeared in comic opera. She has to her credit over one thousand compositions, including orchestral works, a highly commended Sonata for Violin and Piano, and many extremely successful songs, notably the world favorite, I Love Life. Her latest song is Time and Time Again.

—Editor's Note.

THE PROGRESS of democracy in the world is nowhere better shown than in the altered attitude of people of all countries toward music. Aristocracy, except where it has been an aristocracy of brains and achievement, always has been founded upon bluff. Even the dictators, from Nero to Hitler, have been bluffs, many of them little more than clowns in positions founded upon the assumption of power. As long as music was the servant of aristocracy there was a very frail bond between the musician and the patron, except in rare instances, such as those of the Esterhazy family in Hungary, and Frederick the Great in Prussia.

With the changing decades, the patrons of music have become the members of the public. We need not go back further than the Victorian era to find that musicians, in many cases, were separated from their audiences by a silken cord. Those aristocrats who were musicians treated the players with consideration, but others regarded them as menials, and did not hesitate to offend them by insufferable rudeness.

## The Artist-Audience Bond

Now the whole situation is changed and the musician feels that his genius entitles him to every consideration and courtesy. Good performances cannot be expected unless there is a bond between the performer and the auditor. This is imperative. Those who do not understand this had better keep away from the opera house and the concert hall. The diamond encrusted dowager in her opera box, who mars a performance of her neighbors as well as that of the artist, chooses a very expensive location in which to display her bad manners.

Many of the greatest singers and the most famous virtuosi have been my friends for years and I have heard the subject of audiences discussed repeatedly. Artists such as John Charles Thomas, Igor Goult, Josef Hofmann, José Iturbi, Jascha Heifetz, Mischa Elman, Robert Merrill, Rosa Ponselle, and others have continually discussed their audiences with me. If an artist were performing for one individual, he could appraise that person's musical sensitivity or his receptivity, and in an intimate recital expect more or less definite results. What is the situation when an artist must appear before an audience of two thousand people or, as in the case of a great radio artist such as John Charles Thomas, before millions of invisible listeners, whom he must reach through his art and personality by way of his voice, as they cannot see him in person.

He knows that his audience is, after all, his instrument. It is like a huge organ. He must play upon the sense of musical tone color, the human understanding, and the musical soul of the vast instrument.

## The Critical Audience

Fortunately, the radio artist (if he wants it that way) appears and sings in complete isolation. He is in a soundproof room where every imaginable care is taken that nothing mars his interpretation, even in the slightest degree. Many artists, however, feel that they cannot beat their best, singing to Johns Manville soundproof walls, and consequently the radio companies now frequently broadcast in halls and theaters, with large audiences present.

The responsibility of the artist is always great. He knows that audiences are unrelentingly critical. An artist must be good at his worst, as he is seldom at his best. One very great singer told me that only once in his life did he feel that he was in perfect voice, and on that night he had no engagements. The strain of travel, the incessant change of living surroundings, food, and climate are very taxing even to the strongest artists. Anyone who has read the remarkably naïve letters of Enrico Caruso to his wife has some idea of what the great tenor went

through. Once, we find him singing to a vast audience in the pouring rain in a bull ring in Mexico City; yet the artist is told to guard his health as his greatest jewel.

Audiences pay top prices for their seats and they feel that they are entitled to hear the artist at his best. They think, "I don't care how well he sings in the bathroom, I have to hear him in the concert hall." Leopold Stokowski is responsible for the aphorism, "Music is painted upon a canvas of silence." Without that respectful silence the artist can do little. The higher the degree of silence, the finer the possibilities of performance. People with coughs, asthma, and the seven year itch should keep away from concert halls. Nothing can give them the right to destroy what others have paid high prices to hear. The moment noise enters a concert program, the chain of interest is ruptured, and it may take some time to restore it. This is a crime against the composer, the artist, and the auditors who come to the concert hall with the desire to hear the best.

More than this, I have another suggestion to make to American audiences. It takes some time for an audience to settle down after it arrives. Would it not be a very good idea to state that the auditors are requested

to be seated at least five minutes before the time for the concert to commence? Mr. Paderewski was very sensitive to this and frequently delayed his entrance until he was assured that his opening notes would not be marred by any kind of extraneous sounds.

The auditors who sit in the first ten rows of seats have a great responsibility. They are within the eye-grasp of the performer, and the movement of programs, squirming, rustling, and whispered comments which might readily be deferred to a later time, should be avoided. The basis of all good manners is consideration for the sensibilities, the feelings, and the interests of others. This is the foundation of all the rules of etiquette. Artists are particularly cognizant of a well-mannered audience. A superior audience is likely to hear a superior concert. I have in mind a very un-

derstanding friend. I am certain that I am at my best when I am playing for her. I wish that she might be one superior auditor, to which I play. I would be sure of it.

Frozen and hypercritical audiences rarely hear the best an artist has to offer. Don't hesitate to show your appreciation. Applause is the currency demanded by all public performers. Lethargy upon the part of a group in the audience is contagious. (Continued on Page 233)



MME. MANA-ZUCCA

## TIPPY

This fanciful composition was named by the composer for his pet black kitten, who insisted upon jumping on the keyboard and chasing after his master's fingers. Tippy was named because he had a white-tipped tail. Conceived in a spirit of fun, the piece must be played like a little scherzo. Grade 4.

WALTER O'DONNELL

Lively (♩ = 144)

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## DANCING WITH THE DAFFODILS

This is one of the late Clarence Kohlmann's brightest numbers. It should be performed with a crisp *staccato* and with strict attention paid to well-marked accents. It makes a very good study in double notes. Grade 4.

*Allegretto scherzando ma non troppo* (♩ = 152)

CLARENCE KOHLMANN



## NOCTURNE

FR. CHOPIN, Op. 37, No. 1

This plaintive, somber nocturne was written in 1839-1840, during the time when Chopin was sojourning in Palma, Majorca, suffering from the respiratory disease which later resulted in his death. There were no suitable hotels, and Chopin was obliged to move to a gloomy Carthusian monastery six miles away. This funeral, march-like chorale has been called by some a "march of the ghosts of the monks." Majorca, however, did not prevent Chopin from making the second of the two nocturnes in this series one of the most vernal and luminous of all his nocturnes. Grade 5.

Andante sostenuto M.M. ♩ = 76

Andante sostenuto M.M. = 76

*p*

*cresc.*

*dim.*

*To Coda*

*ff*

*cresc.*

This page of musical notation contains five systems of staves. The first system shows a complex melodic line with many fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and a bass line with chords. The second system continues the melodic development with more fingerings and a dynamic marking of 'p'. The third system features a 'cresc.' (crescendo) marking and a 'p' dynamic. The fourth system includes the instruction 'sempre più p e rit.' (always more piano and ritardando) and a 'pp' (pianissimo) dynamic. The fifth system begins with a 'CODA' section, marked with a double bar line and a 'CODA' symbol, followed by a final melodic phrase and a 'rit.' (ritardando) marking. The notation is dense with fingerings and articulation marks throughout.



## JOHNNY-JUMP-UP DANCE

MARION R. BLACK

Moderato (♩ = 138)

*f* *rit* *ff* *mf a tempo*

*cresc.* *rit.* *a tempo*

*f* *Fine* *f*

*p* *f*

*cresc.* *ff* *D.S. al Fine*

\*From here go back to the sign  $\text{S}$  and play to *Fine*; then play Trio.

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A little slower

TRIO

*p dolce*

*f* *cresc.* *cen.* *do* *f* *ff D.S. al Fine*

## I LOVE LIFE

Here is Mana-Zucca's exuberant *I Love Life*, arranged by the composer for piano. It makes a very brilliant and vital exhibition piece. The rhythm is one of the most important factors in its successful performance. Do not force the tones even in the fortissimo. The *rallentando* in the sixth measure from the end, if properly played, will greatly enhance the animated climax which follows.

MANA-ZUCCA, Op. 83  
Transcribed by the composer

Allegro (Full of life)

*ff* *f* *mf* *cresc.* *f* *f* *D.S. al Fine*



Slower

*poco rit* ***ff*** *a tempo* *p dolce* 1 3 2

*sost.* *accel e sempre cresc.* *mf* 3 *f* 3 *rit*

Tempo I *f* *col Ped.* *mf*

***Animato*** *ff rall.* *ff* *fff*

Fascination and simplicity, combined with good musicianship, mark the melodic compositions of Mr. Cedric W. Lemont. Preserve the balance of the phrases in a well-sustained tempo. Grade 3.

# SWAYING FLOWERS

Tempo di Valse (♩ = 58)

CEDRIC W. LEMONT

*mp* *p* *rit* *mf a tempo*

*p* *mf* *cresc.* *rit* *Fine* *mf a tempo* *p*

*mf* *rit* *rit* *D.S.*



# RÊVERIE DU SOIR

A piano voluntary for the evening service. Grade 3½.

ERNEST H. SHEPPARD  
Arranged by William Priestley

*Andante espressivo rubato* (♩ = 96)

*mp*

*a tempo*

*poco rall.* *mp*

*molto rall.*

*1st time* *Last time*

*Fine*

*Animato*

*mf*

*poco rit.* *mp a tempo*

*1 rall.*

*D. C. al Fine*

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Gt. Full without Reeds  
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G. F. HANDEL  
Arr. by William M. Felton

*Allegro maestoso*

MANUALS

PEDAL

*Ped. 5-3*

*Sw.*

*Gt. with Reeds*

*Sw.*

*Gt. without Reeds*

*Reduce Sw.*

*add Oboe*

*Full Sw.*



CARL WILHELM KERN  
Op. 232, No. 1

Tempo di Valse  $\text{♩} = 69$  PETITE VALSE CARL WILHELM KERN  
Op. 232, No. 1

VIOLIN

PIANO

*p*

*a tempo*

*rit.*

*p*

*a tempo*

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Musical score for "L'Allegretto" by Franz Schubert, Op. 139, in 3/4 time. The score is for piano and includes a vocal line. The tempo is marked "Piu mosso" and the dynamics range from "rit. e dim." to "mf" and "p". The score is in G major and consists of 10 measures.



Lizzie de Armond

## HAIL! GLORIOUS MORN

EASTER SONG

ADAM GEIBEL

Andante con espress.

1. In a tomb in a quiet  
2. O'er a tomb in a quiet

gar-den The bless-ed Sa-viour lay; Ev'ry shad-ow of earth-ly suff-ring From Him had pass'd a -  
gar-den The an-gels bend-ing low Sang their chor-als of plain-tive sweet-ness To soothe the Sa-viours

cresc. poco a poco dim. dolce

way. And all na-ture was hush'd in still-ness, While the guard their vig-il kept. O'er the Sa-viour, the world's Re-  
woe; He had tast-ed the cup of sor-row; On His brow the thorn-crown wore; All the bur-den of sin, with

cresc. poco a poco dim.

deem-er, As peace-ful-ly He slept. O the pain and the bit-ter an-guish Of lone-ly Cal-va-  
glad-ness Up-on the cross He bore. Not a star in the mid-night heav-ens; The light of earth has

rall. p. a tempo

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THE ETUDE

*mf* *rall.* *riten.*

ry When the Vic-tim of love lay dy-ing, Our Sac-ri-fice to be.  
fled; It is fin-ish'd, the world's re-demp-tion, The Son of God lies dead.

*moderato assai.*

Hail! glo-ri-ous morn, de-scend-ing from the skies; Hail! glo-ri-ous morn, that

saw the Lord a-rise; Hail! glo-ri-ous Eas-ter, res-ur-rec-tion day;

Christ the Lord is ris-en, is ris-en, is ris-en to reign for aye.

*Last* *rall.* *D.S.* *rit.* *rall.*

ris-en to reign for aye.

APRIL 1946

219



# SIGNS OF SPRING

Olive Hall

SECONDO

DANIEL ROWE

Allegretto (♩ = 108)

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THE ATON

# SIGNS OF SPRING

Olive Hall

PRIMO

DANIEL ROWE

Allegretto (♩ = 108)

APRIL 1928

221



Grade 2

## APRIL BLOSSOMS

MILO STEVENS

With graceful swing ( $\text{♩} = 72$ )

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Grade 2.

## JOLLY WOODPECKER

LEWIS BROWN

Allegretto ( $\text{♩} = 96$ )

Based on a theme suggested by the composer's son Lester.

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THE KUDN

232

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## BLUEBELLS ARE RINGING

LOUISE E. STAIRS

Grade 1½.

Andante ( $\text{♩} = 66$ )

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## 230









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THE ETUDE

## Know Your Instrument!

(Continued from Page 189)

key has been depressed, have no effect whatever on tone quality as such. (It is possible that they may have a sort of encouraging, or psychological effect on the performer, but that is another matter.)

The only thing that affects tone is the way in which the key is put down at the moment of putting it down! Sending it down fast gives loud tone; sending it down slowly results in soft tone. These things are so, remember, regardless of temperament! All this has been pointed out very clearly by Mathab, but, unfortunately, the "weight from the shoulder" overshadows it.

"But the key must also come up again, and many technical problems may be clarified by understanding the enormous important difference in the behavior of keys when they are sent down and when they come up! Legato and staccato depend largely upon the timing of the return movement of the keys and not at all upon high finger action or low finger action (or any other kind of finger action). This, of course, is wonderfully helpful to know in playing Bach, or any polyphonic music.

"Now, the key comes back to place with a normal speed of its own—if done this, because of the way the piano is built. The controlling finger can do but one of three things: it can come up along with the key; it can leave the key in a hurry and come up faster than the key; or it can break the normal speed of the key, thus delaying or making slower its normal return. And there, precisely, lies the secret of staccato and legato touches."

"Just as the speed with which the key is put down determines volume of tone, so the speed at which the key is allowed to come up determines staccato and legato. Staccato results, not from any special finger position, but, quite simply, from allowing the key to come up as fast as it can—by removing the finger from the key with maximum speed. Legato results from holding on—from delaying the normal return of the key.

### The Pianistic Art

"As for tone quality, harsh tone results from putting down the keys with too much speed (not speed in touching successive keys, as in rapid passages, but speed in sending down the individual keys into their beds.) Good tone results from sending down the keys the exact suitable speed, suitability depending upon the loudness or softness of tone desired.

"The pianistic art consists, really, of four elements: (1) the production of the tone itself (controlled at the exact moment of putting down the key, not after, and dependent upon the speed with which the key is put down); (2) the prolongation of the tone (holding the key down according to the indicated time-value of the note); (3) the cessation of the tone (letting the key come up at the exact moment of the end of the note); and (4) the preparation of the next tone (moving the hands across the keyboard, unless the fingers are already placed over the required keys). Now, the round and swaying motions we so often see at the keyboard have their only value if they have any in preparing for the putting down of the key. Thus, they

concern the player only—the piano is; it does no preparing. One of the most important factors in acquiring a good technique is focusing your attention on these four points while you are working. It means constant attention to speed and timing, in regard to keys. And now we come to the performer—to YOU.

"First of all, ask yourself just what you work with, in playing piano. Personality. I hold the old-fashioned view that one plays with the tips of the fingers. I label it 'old-fashioned' because of the great things we have been hearing about the upper arm, the shoulder, the weight of the body. (This body-shoulder-upper arm school of thought is itself an interesting development, indicative either of man's search for perfection, or his faddishness. I really don't know which. Years ago—as far back as Bach's time—people admitted quite shamelessly that it was the finger that did the playing. Comments on Bach's own playing state that he used only the 'nail joint' of his fingers on the keyboard. Skipping over the intervening centuries as rapidly as possible, we find that the development of the instrument brought with it new needs in playing and that, in meeting those needs, plans were discovered that something more than the finger-tips was involved. Making another fast skip, we find the 'body-weight' school as the climax of reaction against the 'nail joint' school.)

### The Finger Action Analyzed

Certainly, more than the finger-tip is involved in playing piano. The tip is attached to the other finger joints, the finger belongs to the hand, the hand is guided by the arm, the arm is hung at the shoulder, and the shoulder is part of the body of the person who plays! One must never go further and say that the hips are involved, since they control the sitting posture, and one cannot execute certain passages without moving the body sideways from the hips. Evidently, it doesn't make a particle of difference to the piano which part of the human anatomy puts down the keys. But it does matter greatly to the player! Only the most unusual player would find it convenient to put down the key with any other part than his finger-tip. Whatever his back of (and much does he lack of it—see above), it is nonetheless the finger-tip which puts down the keys.

"Thus, it seems to me that the fingers and the hand are the most important points to concentrate upon in playing. Since these parts are controlled by the forearm, we also must take it into account. We see the upper arm is merely the crane which steers the direction of the forearm, the hand, and the fingers. (Arnold Schults has published an enormous interesting though by no means light book on the conditions of playing, called 'The Riddle of the Pianist's Finger.') And finger action may again be subdivided into the behavior of the four fingers and the thumb, because the thumb articulates differently from the fingers and requires different treatment—the important thing about that treatment being never bend the thumb at the nail-joints, except when it is moved under the hand.

"The secret of finger action, I believe, is to use the tips of the fingers as naturally as possible. By 'naturally' I mean—as in the ordinary processes of everyday living. Our normal motions of hand-use are an inherent pull of the finger (Continued on Page 240)

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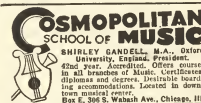
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# Junior Etude

Edited by

ELIZABETH A. GEST

## Stories in Music and Dance

by Paul Souquet

AS THEY left the record store Bobby remarked to his Uncle John, "I certainly am glad you selected the 'Nutcracker Suite' for my birthday, Uncle John, 'cause we learned about it in school once, and it's one of my favorites. I had to have practice for the exhibition that day so I got in late and didn't hear what Miss Jones said about it, so now you can tell me."

"The story of this suite is based on an old fairy tale," began Uncle John, "which tells how a group of toys engage in a sham battle with a nutcracker. The nutcracker is saved by a little girl named Marie who flies away with the nutcracker who is transformed into a prince. They reach the court of the Sugarplum Fairy where they are entertained by dances, the Chinese Dance, the Russian Dance, the Arabian Dance, Dance of The Mirlitons, Dance of the Sugar Plum Fairy, and the Waltz of the Flowers."

"Is a ballet something like an opera without any singing?" asked Bobby.

"Very much. The dancers tell the story by their motions. Dancing is a very old art, you know, Bobby. Thousands of years ago the Egyptians had ceremonial dances something like ballets and so they did in India and China. Even the American Indian had serious ceremonial dances, though we would not call them ballets, exactly. Since the time of Lily, Rameau, and Gluck it has been customary to include a ballet in the opera. Wagner broke away from this custom but he was added to add one of his Paris production of 'Tannhäuser'; then he broke away again by putting it in the first act, and everybody who came late missed seeing it!"

"Uncle John, do the opera ballets have the same story as the operas?" asked Bobby, always wanting to know the answers.

"Not usually," his uncle told him; "in opera the ballets are more for entertainment and diversion."

"Who else wrote ballets?" he asked again.

"Saint-Saëns has a 'Bacchanale' in his opera 'Samson and Delilah'; Ponchielli wrote a well-known one, the 'Dance of the Hours,' in his opera 'La Gioconda'; Tchaikovsky wrote several besides the 'Nutcracker,' 'The Sleeping Beauty,' also based on a fairy-tale; Stravinsky wrote one called the 'Fire Bird,' the story of a beautiful bird with wings of flame, which is caught by a prince, who then frees it and is given a magic feather; and 'Petroushka,' the story of a little puppet. The Spanish composer De Falla wrote a delightful ballet called the 'Three Corners Hat'; Ravel's famous Bolero was written for a Spanish ballet; Debussy wrote a ballet for children called the 'Box of Toys'; even his *Afternoon of a Faun* has been used as a ballet. And although the ballets are not given very often, the music of them has become extremely popular and is often heard in concerts."

"Are there any American ballets, Uncle John? I should think there ought to be."

"Oh yes, our own composers have written ballets, as well as all other forms of composition. John Aiden Carpenter wrote three ballets, 'Sky-scrapers,' 'Krazy Kat,' and the 'Birthday of the Infanta'; Aaron Copland has given us 'Billy the Kid'; Elliot Carter's 'Pocahontas' is based on the Indian story, to mention some."



Photo by Jimmy Gillet

CORPS DE BALLET  
Radio City Music Hall, New York

"I've never seen a ballet, Uncle John. Hope you'll take me to one some day."

"I will Bobby. That's a promise. But I hope you will always be enthusiastic about all forms of music, whether it be sonata, symphony, opera, oratorio, chamber music, concertos or ballets, because they are all wonderful!"

## Quiz

### Musical Names

1. What was MacDowell's first name?
2. What was Mozart's middle name?
3. What was the name of Schumann's wife, a celebrated pianist?
4. What is the name of an opera by Wagner in which there appears an enchanted swan?
5. What is the name of the composer of *Swanee River*?
6. What is the name of the composer of the fairy story opera, "Hänsel and Gretel"?
7. What is the name of Beethoven's only opera?
8. What is the last name of the composer whose first name is Franz Peter?
9. What is the name of the well-known fairy story suite by Tchaikovsky?
10. What is the name of Shakespeare's play for which Mendelssohn wrote music? (Answers on next page)

## Four-Leaf Clover

by Florence L. Curtis



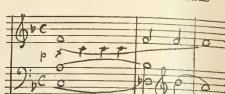
Some call it LUCK, But it's nothing but PLUCK, And doing things Over and over, COURAGE and WILL, PERSEVERANCE and SKILL— These make the four Leaves of the clover.

(Reprinted by request from October, 1939 Junior Etude)

## Results of Original Composition Contest

We really do have some good young composers among our Junior Etude readers, and many teachers of today teach music through the composition angle. Therefore some of our contestants entered compositions that showed training.

### Church Bells. Clyde Osterhaus



Others, who are pupils of teachers who do not teach composition, sent in compositions which showed a great deal of natural talent though not so well trained.

### Sonatina. Robert Rivers Harris



In any case, writing a good original composition does not mean that you will be an outstanding composer when you grow up, any more than writing a good

### Serenata Espagnole.

Robert Abramson



essay in school means you will be an outstanding writer when you grow up; or that doing well in physical training means you will become a member of an Olympic team.

One thirteen-year-old contestant sent in a composition scored for full orchestra, and we feel this is beyond the ability of our readers as far as composition is concerned. Therefore we are giving a special prize to this composition.

The opening measures of the other prize winners appear above.

## Junior Etude Red Cross Afghans

While the hostilities have been over for many months, the wounded soldiers are still in the hospitals and must be cared for, for a long time to come. Afghans are therefore still needed.

Remember, knitted squares are four-and-one-half inches; woolen-goods squares are six inches, cut straight, not on the bias.

Knitted or woolen goods squares have been received from the following since the last list appeared in our columns, for which we send thanks:

Mrs. Elmer Nelson; Sharon Collins; Lamona Collins; Daisy Angermeyer; Marce Maudsley; Emma; Phyllis League; Evelyn Rousseau; Fern Rousseau; Jeanette Hardy; Mrs. H. W. Jackson; Clara McCochrane; B. Guion; also several came with no names.

## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

## Prize Winners

Special prize winner, for full orchestra score: Mayne Moine Mills (age 13), Illinois.

Class A, Robert Abramson (age 17), Pennsylvania.

Class B, Robert Rivers Harris (age 12), New York State.

Class C, Clyde Osterhaus (age 4), Long Island.

## Special Honorable Mention

Ruth Mariner; Ronald Piccolo; Vilma Grassi; Bob Van Alstine; Hilda Hoyer.

## Honorable Mention

David Will; Ellen Noel Coyle; Regina Britt; Arthur Chapman; Rose Marie Murphy; Ruth Neel; Margaret Neal; Joanne Stoneback; Shirley Jean Small; Rene May Council; Joan Gogel; Jack Linden; Bobby Lubert; Nancy Gay Silverman; Carolyn Ruth Thompson; Mary K. McManis; F. G. Ender, Jr.; Benson Kirk; Nancy Joyce; Martha V. Duval; Joan Cologero; Martha Jean Vanduyck; Helen Talar; Mary Carol Smith; Virginia Lee Freeman; Rosemary Bruhl; David Will; Forest Jones, Jr.; Arthur Chapman; Helen Noel Coyle; Rose Stephens; Myra Storer; William E. Moutrie; Elaine Thivet; Carolyn Curtis.

## Answers to Quiz No. 10

1. Edward; 2. Amadeus; 3. Clara Wieck; 4. Lehengrin; 5. Steven Feder; 6. Hummel; 7. Fidelio; 8. Schubert; 9. "Nutcracker Suite"; 10. "Midsummer Night's Dream."

DEAN JONAS ETUDE: "I am only six years old and I like my piano so much, I go to Oklahoma City for my lessons. It is so far. We travel three hundred miles for each lesson. I practice an hour and a half every day. Because I want to be a concert pianist I am sending you my picture."

FROM YOUR FRIEND,  
BARBARA ANN MITCHELL (Age 6), Oklahoma



DEAN JONAS ETUDE: "I have taken piano lessons for nearly three years and like it very much. I like the duets in THE ETUDE and I like to read the Junior Etude. And I would like to receive letters from other Junior Etude readers about my own age."

FROM YOUR FRIEND,  
JOSEPH L. BROWN (Age 13), New York

DEAN JONAS ETUDE: "I have studied music about a year and it gets more interesting at every lesson. I think that is because I read the Junior Etude. What any of my friends get tired of practicing after a few lessons, I suggest they take THE ETUDE."

FROM YOUR FRIEND,  
BETTY JANE HUNT (Age 14), D.C.

DEAN JONAS ETUDE: "For four years I played the violin without having any fun, not realizing what had happened. I was forming; then last year I had an opportunity to take lessons. The first lesson teacher found it almost impossible to control me, but as I would not give up the violin, she agreed to give me another trial. Ten months have elapsed and I am now on the last part of Book II, and am also working on solo pieces."

"I like your articles on the violin and I found in your violin Questions the formula for a good violin cleaner. This makes my violin clean and shiny and makes me forget it only cost twenty-five dollars."

"I enjoy good music and hope to play in the Honolulu Symphony Orchestra some day."

FROM YOUR FRIEND,  
RUTH ALICE NOB (Age 17), Hawaii

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of April. No essay contest appears in this month. Poetry contest appears below. Results in April.

## Poetry Contest

This month there is another poetry contest, so get out your pencils and papers and put on your thinking caps. The poems may be any length and on any subject, but of course, it must relate to music. Follow the regular contest rules.

Last year some excellent poems were sent in and this year we look for still better ones.

(Send answers to letters care of Junior Etude)

DEAN JONAS ETUDE: "I am a pianist and I like one just about as well as the other. I am in both the piano and violin. My ambition is to lead a band, but first I want to learn to play well."

FROM YOUR FRIEND,  
PHYLLIS PAE (Age 13), Ohio

JUNIOR CLUB OF MERCHANT VILLE, N. J.



ELVA TOMLIN; JOAN HOVEY; JANE PEER; SHIRLEY THOMAS; ROBERTA MIERACH; DONALD MAROLLOTT; ELLEN WRIGHT; BETTY ANN MACK.

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THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

Claude Debussy As a Music Critic  
 (Continued from Page 228)

asked: where does the French individuality show itself in music?  
 It may surprise many to hear that Massenet, so often wrongly considered as a facile, superficial composer, found grace before Debussy. "Massenet has recognized the real problem of Music," he wrote. "Music must be freed from any scientific overblow; it ought to arrive, very simply, to being pleasant. A great fullness of purpose can be reached within such boundaries. Is there not a tyrannical and secret class constantly at work in Massenet's indefatigable effort to write in his music a history of the feminine soul?" Such a judgment, however, is natural coming from one who already in his Conservatoire days revelled in the "pleasure of the ear."

One of Debussy's most interesting statements concerned the fugue as a form of musical expression.  
 "Bach's own fugues are admirable because they express perfectly the musical atmosphere of his time. It is because of this that he reached in them such a degree of expression and even emotion. This is no longer possible now that the musical language has changed, and that's why modern fugues are so dry and so uninteresting. I actually regard them as a sort of gymnastic for penmanship, and nothing more."

"Debussy wrote very little about Brahms, but at that time the German master's works were practically never heard in Paris; moreover, the tendencies of the two musicians were so totally opposed that they could not help conflicting violently. Once after hearing the violin Concerto performed by a visiting foreign virtuoso, he wrote a few lines and qualified the work "unentertaining, rugged, and rocky."

In his student days Debussy expressed himself severely about Beethoven, with the exception of music like the slow movement of the Second Symphony and the Adagio of the "Emperor" Concerto; and as late as his mature life it was not uncommon to hear him quoted as an irreducible opponent of the master of Bonn. Debussy protested violently: "They say that I despise Beethoven, that I insult him, called him 'the dead old man.' I may believe that Beethoven was too prolific and some of his sonatas or variations are without joy. But let us take the Ninth Symphony: the idea has prodigious beauty, the treatment is magnificent, each progression is a new joy. In this work of colossal proportions, not one bar is superfluous."

Sometimes Debussy expressed himself poetically about Nature, in which he found so much inspiration:  
 "The trees are so good friends . . . and the sea is like a child. It has long, lovely hair, and a soul; it comes and goes in unceasing changes; today it shines under the sun, it smiles; tomorrow it will be wild, vicious, threatening, then again grey, sad, weary . . ."

Summing up, Debussy proved to be a fair and unbiased critic. As could be expected, he sometimes shared the common positions of other writers who are able to make complete abstraction of his own personality. One must also remember his peculiar disaffection for the spirit of

**Know Your Instrument!**  
 (Continued from Page 235)

gers (as in making a fist), and an outward thrust of the fingers (as in making a fist). These are the two most helpful motions in playing. Most of all keep your fingers free. In most cases, the stiff wrist isn't really a stiff wrist at all, but the muscular pull of stiff fingers. To cure a stiff wrist, forget the wrist and loosen the fingers. Unless your problem is structurally an abnormal one, the wrist will become free as soon as the fingers do.

"Acquaint yourself with what I call the 'scratching' or 'trigger' motion of the fingers—that is, with the forearm, wrist, and fingers held loosely and naturally, approach your keys with the inward pull that you use in scratching or in pulling a trigger, and pull with the muscles inside the hand, remembering that no tone is actually produced from the upper arm."

"The action of the pedal is not so involved anatomically as the action of the fingers on the keys, but since pedaling is of the greatest importance in playing, it might be well to consider it here. There is no fixed rule, of course, that can be offered in connection with pedal use which has to do with phrasing, which, in turn, has to do with the musical and not the mechanical aspect of playing. A sound general working maxim, however, is this: when the fingers go down, the foot goes up. Keys and pedal go down together in staccato chords. That there has no pedaling before them. The secret of pedaling is attention to the correct timing of both the up and down movements of the pedal."

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The next step is, quite simply, to "record!" If you know what you are about, your playing should become not only simpler, And, finally, be sure you know what you are going to play. By that I mean more than memorizing the notes! I mean that no work should be brought to the keyboard without a clear conception of the way to sound. Don't be too much troubled with "imagination!" (I once heard a student object that a precise counting of the rhythm blurred your imagination!) Depend, rather, on a thoughtful planning of every note, every indication, every effect, worked out in advance, and always kept in mind. The composer's wishes of the composer. Then take such a well-planned conception to your instrument—and be sure you know your instrument!"

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